

Howe II/High Gear SH-1044 Hot on the heels of last years ground breaking debut album, Greg Howe teams up with his brother, vocalist Albert Howe, to form the nucleus of Howe II. Combining emotion laden vocals with Greg's highly touted guitar skills, Howe II should find a place in your music collection soon.



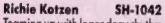
Fretboard Frenzy Fretboard Frenzy serves up a steaming platter of some of Shrapnel's finest guitar moments, including performances by Greg Howe, Racer X, Cacophony, Joey Tafolla, Dr. Mastermind, Marty Friedman, Jason Becker, and Apocrypha. Only available in Cassette & CD.

Phantom Blue SH-1043 Fronted by powerhouse vocalist, Gigi Hangach, and supported by a pounding rhythm section, Shrapnel's first all female band, Phantom Blue, features strong songs and intricate solo work from guitarists Michelle Meldrum and Nicole Couch. You got to hear it to believe it.





Cacophony/Go Off! SH-1040 Marty Friedman and Jason Becker "Go Off" on musical tangents previously unexplored in contemporary metal. All the scorching solos and double leads you would expect, woven into a framework of superbly crafted vocal songs.



Teaming up with legendary rhythm kings, bassist Stuart Hamm and drummer Steve Smith, 18 year old Richie Kotzen delivers a set of highly complex instrumentals, featuring guitar solos steeped in technique and attitude. Co-produced by Jason Becker, featuring unpredictable guitar work and lyrical songs.





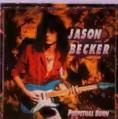
Apocrypha/The Eyes Of Time SH-1039 Apocrypha's second album offers a collection of grinding metal tunes led by songwriter/ lead guitarist Tony Fredianelli. "The Eyes Of Time" is an ultra-heavy recording featuring searing auitar riffs, intense vocals, and a powerhouse rhythm section.













Tony MacAlpine/Edge of Insunity 5H-1021. This incredible Kiss SH-1035. As one half of the proneo-classical fusion album includes gressive guitor oriented group renowned bassist Billy Sheehan and world Cocophary, Marty Friedman has comclass drummer Steve Smith who combine pleted his first solo album, an intense ariented album ever recorded.



Castronova. A real eye-opener for those seeking something fresh and inventive.

Greg Howe SH-1037. This potent Vinnie Moore/Mind's Eye tracks from pall-winning bassist Billy Magazine's 1987 readers poil Best New blistering fret-work on the band's debut with MacAlpine for one of the hottest classical/speed metal instrumental full of Sheehan and progressive drummer Atma Talent' award. Vinnie Moore's debut album. Now, one year later, he's recorded power trios of all time. Edge of Insanity complicated changes, impressive solo. Anur, this album seems destined to become album features phenomenal guitar work a solo album that some feel has set new supported by drummer Tammy Aldridge, standards in progressive music. bassist Andy West, and keyboardes Tany

Jason Becker/Perpetual Burn

Rocer X/Live Extreme Volume debut album combines bluesy elements with SH-1027. This new guitar hera's solo SH-1036. As one half of Cocophony's SH-1038. Finally Rock X's live show has Greg's own incredible state-of-the-ort debut features stunning metal/classical progressive guitar team, Jason Becker been captured on tapel in addition to interhique. Ladim with adventurous rhythm instrumentals. Winner of Guitar Player then only 17, wowed guitar lovers with his credible renditions of Racer X's old credible renditions of Racer X's old favorites and three new songs, Paul Gilbert, Bruce Bouillet, John Alderste, and Scott Travis each cut loose with their own shredding solo pieces. This album should especially impress those who love twin guitar harmony leads.

To order—Send \$8.75 for each LP or Cassette desired, or \$30,00 for four LPs or Cassettes. Send \$13.75 for each Compact Disc desired, or \$50.00 for four Compact Discs. Please specify LP, Cass, or CD.

Send check or money order to: Shrapnel Records Inc., P.O. Box 42, Dept. PB, Sebastopol, CA 95473. No orders outside USA.

Also available: Steeler w/Yngwie Malmsteen - SH-1007, Keel "Lay Down The Law" -SH-1014, Chostain "Mystery of Illusion" SH-1018, Vicious Rumors "Soldiers of the Night" w/Vinnie Moore - SH-1020, Rocer X "Street Lethal" - SH-1023, Chastoin "Ruler of the Wasteland" - SH-1024, MacAlpine, Aldridge, Rock, Sarzo "Project:

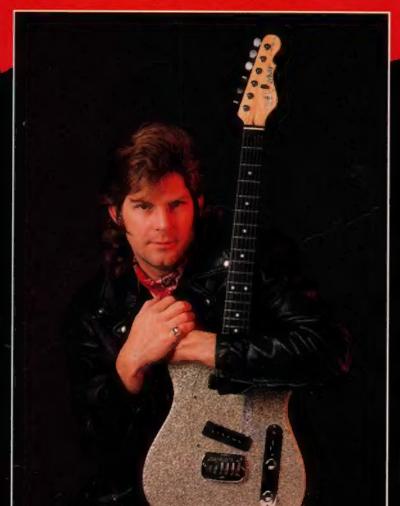
Driver" - SH-1028, Joey Tofolla "Out of the Sun" - SH-1030, Cacophony "Speed Metal Symphony" - SH-1031, Racer X "Second Heat" - SH-1032, Vicious Rumors "Digital Dictator" - SH-1033, Apocrypha "The Forgotten Scroll" - SH-1034

Many others available, send a self-addressed stamped anvelope for a free complete catalog of Strapnel albums.

MacAlpine

Discovering The Future...

JOHN JORGENSON



Lead Guitarist The Desert Rose Band Latest Album "RUNNING"

"The first thing that I look for in a guitar is TONE. The ASAT has it—bright, full and warm.

The second thing is PLAYABILITY—comfortable neck, good frets and nice set-up. The G&L ASAT is the only guitar that I've ever been able to take from the factory to the stage without changing a thing.

A great guitar!"

John Joyenson



MUSIC SALES, INC. 2548 E. FENDER AVE., UNIT G FULLERTON, CALIFORNIA 92631



Washburn has rekindled the Chicago Fire with its hot new "Chicago Series" solid-body electrics. Ten new guitars that feature a light streamlined body, deep cutaways, a tapered heel-joint and completely redesigned Washburn neck and headstock. Like the city they're named for, they're sleek, tough and ready to play. Available with Seymour Duncan or Washburn pick-ups in a variety of configurations, and in a scorching array of finishes, these guitars have excitement built into them. Play one today and catch the fire! KC20 SX20 KC40

Seymour Duncan

Washburn

KC100

WASHBURN

What A Great Guitar Should Be

Washburn International, 230 Lexington Drive, Buffalo Grove, IL 60089 312-541-3520 In Canada: Boosey & Hawkes Canada Ltd., 279 Yorkland Blvd., Willowdale, Ontario, Canada M2J1S7 Dear GUITAR.

When I first ordered your GUITAR Trax tapes, I wasn't sure what to expect. I knew I would be receiving an audio "companion" to the transcriptions I already had in your magazine. But still, I was a little uncertain. I decided to go for broke and order a year's worth of tapes (hoping that the quality of your magazine would extend itself to these instructional cassettes). I don't usually write letters to magazines, but I want to extend to you my gratitude and positive elation at the quality of these tapes! They are everything I could have hoped for. They are a studied and utterly thorough breakdown of the songs in your magazine-carefully and professionally executed. Wolf Marshall dispenses valuable instruction on theory, style and technique-and provides clear analysis of each of the transcribed songs. The tapes, apart from being strictly an audio explanation of each song, are also instrumentai (no pun intended) in helping the guitarist further understand how the music is structured, and gives additional insight into aspects of musical phrasing, motifs, etc. Most importantly, this instruction takes the guitarist one step closer to discovering his/her own musical voice. Definitely a welcome supplement to your magazine. Keep up the good work.

Grant Dryden Edmonton, Alberta Canada

I am writing to voice my annoyance over Lawrence Payne's review of the Montrose/Holdsworth concert at the Palace. My problem with the article isn't its content. I attended the same show and basically felt the same as the reviewer. But I was pretty damned pissed over the term "fusion geeks" being applied to the students of the Guitar Institute of Technology. I am currently attending G.I.T. and the last time I looked in the mirror, I sure as hell didn't see a "fusion geek." Mr. Payne seems to share the same misconceptions as others who haven't the slightest idea what goes on here. There are Rock players (like myself). Jazz players, Fusion players, and people who play stuff that defies categorization, but not a geek in the whole lot. Some may be better than others, but I'd say that the vast majority of the students here would blow the makeup off many of the bands that frequent the pages of your magazine. Before Mr. Payne spouts off any more about M.I., he should check out Mike Miller or Dan Gilbert (both are Fusion players who teach here) and find out how good good is. Better yet, ask Paul Gilbert (no relation to Dan).

Edward J. Rodriquez Hollywood, CA

Lawrence Payne Replies:

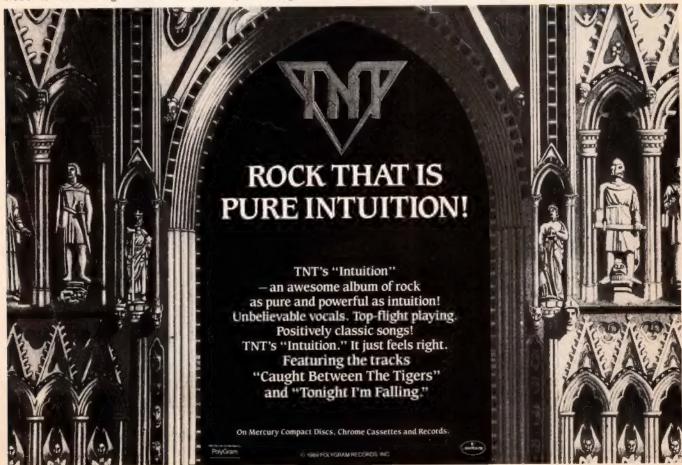
It was and is never my intention to malign any person, school or form of music in my column. I write about music, and choose to review it, first and foremost, because I love music and musicians of many styles, regardless of social influence, level of skill or education. I apologize to anyone who may have taken offense at my remarks.

NEXT MONTH

ANTHHAX
B.B. KING
THE ALLMAN BROTHERS
HISTORY OF INSTRUMENTAL
ROCK

WITH TRANSCRIPTIONS TO

BE ALL, END ALL WHEN LOVE COMES TO TOWN JESSICA YOU KNOW WHAT I MEAN SPANISH FLY



SUCK TONE!

ULTRASONIC™ pickups don't just pick up sound. They pick up tone. In fact, they suck every single bit of tone out of your guitar, amp and effects. The only reason you haven't been getting all that tone until now is the limited nature of conventional pickups.

Passive models are noisy and only produce one sound per pickup. Newer active designs eliminate noise and, along with it, the tone.

We threw out all the rules to create a pickup that easily achieves the best of both. As quiet and articulate as active models, ULTRASONIC Reference Series pickups also produce the full, balanced tone of older passive designs.

Simply put, ULTRASONIC is not like any other pickup you've ever heard. Nothing can prepare you for the experience of hearing all the tone colors from your instrument. With no noise.

So go to your ULITRASONIC dealer and experience tone like never before. We'll even throw in a SUCK TONE! button for free.

ULTRASONIC Reference Series pickups. You must hear them to believe us.

WULTRASONIC

Write for a free brochure containing all the pertinent facts about ULTRASONIC. Exclusively distributed in North America by:

SAMSON*

Samson Technologies Corp. 485-19 South Broadway, Hicksville, N.Y. 11801 (516) 932-3810 FAX - (516) 932-3815



EDITORS-IN-CHIEF BRUCE POLLOCK JOHN STIX

MUSIC EDITOR ANDY ALEDORT

MUSIC ARRANGERS KENN CHIPKIN WOLF MARSHALL

MUSIC ENGRAVER WOJCIECH RYNCZAK

CONTRIBUTING EDITORS

JENNIFER BATTEN,
RANDY COVEN, BUCK DHARMA,
JAY JAY FRENCH, BARRY LIPMAN,
WOLF MARSHALL, BUZZ MORISON,
STEVE MORSE, PETE PROWN,
ELLIOTT RANDALL, JOE SATRIANI,
BILLY SHEEHAN, STEVE VAI,
JEFF WATSON, TOM T-BONE' WOLK

ART DIRECTION AND DESIGN
PETER AMFT

ASSISTANT ART DIRECTOR BRIAN AUSTIN

> ARTIST LAVON WELCH

PRODUCTION MANAGER ELAINE M. SPINELLI

ADVERTISING SALES DIRECTOR BARBARA SEERMAN

NAOMI KOLLER

ADVERTISING COORDINATOR ANNE BRISTOL

> PUBLISHER HOWARD CLEFF

MARK PHILLIPS

CIRCULATION MANAGER ANN USHER

DEALER SALES MANAGER JOSH RIKELMAN

CUSTOMER SERVICE MANAGER
MELODY FIELDS

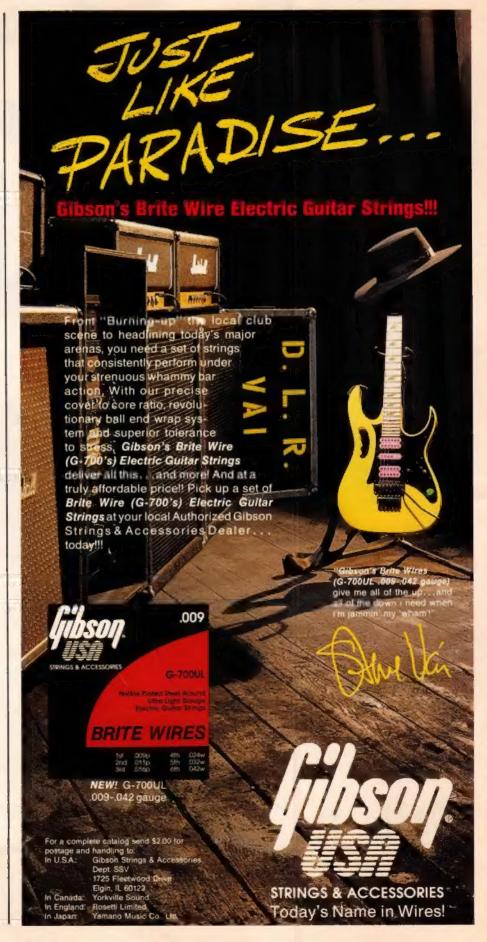
NEWSSTAND DISTRIBUTION KABLE NEWS COMPANY, INC.



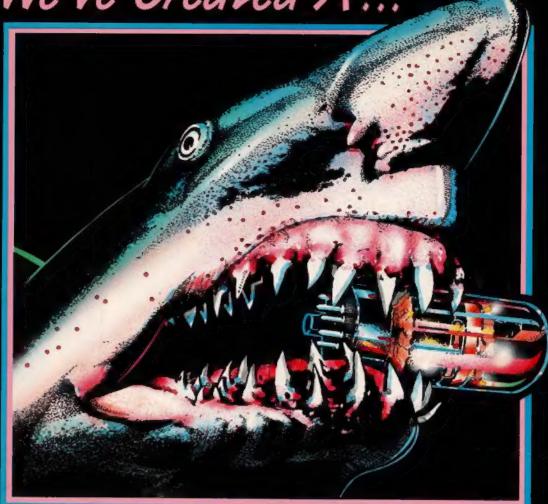
Audit Bureau Of Circulations

GUITARI For The Practicing Musician (ISSN 0738-937X) is published monthly for 824.90 per year (839.60 for two years) by Charry Lane Music Congarry, Inc., 10 Midland Avenue, Christir, N.Y. 10573-1490. Second class postage paid at Port Chester, N.Y. and additional mailing office. POSTMASTER: Seed address rehapes to GUITAR For The Practicing Musician. Subscription Dept. P.O. Box 889, Farmingdale, N.Y. 11737-0001.

Submission of manuscripts, illustrations and/or photographs must be accompanied by a self-addressed, stamped envelope. The publisher assumes no responsibility for unsolicities material. Copyright (c) 1989 by Cherry Lane Music Company, Inc. All Rights reserved under international and Pan American Copyright Conventions. Reproduction in whole or in part without written participant of the publisher is problemed.



We've Created A ...



MONSTEN

NeW
Randall com.
Tube Amplification Series





For More Info. Contact Your Local Randall Dealer, or

Write Randall Corp. P.O. Box 51327 New Berlin, WI 53151

IN THE LISTENING ROOM

With all the attention paid to Stryper's religious beliefs, it's easy to neglect guitarists Michael Sweet and Oz Fox as musicians. But their music speaks for itself; while Stryper's lyrics are blatant odes to the love of their lord, their music is right out of the Van Halen Motley Crue School of Hard Rocks. In the Listening Room we confined our religious discussion to the guitar, from the devilish burn of Judas Priest to the saintly stature of Allan Holdsworth.

で文次が口頭次

BY JOHN STIX

ick Gou

1. "Hungry" from Pride, by White Lion/ Atlantic

MICHAEL: The guitar player was good and I thought he could be real good. It sounded like a lot of what he played wasn't thought out. It was kind of thrown together. It's different from what I would hear and have somebody play if I were producing it. The structure, especially his solo, was kind of strange for what I'm into. He was a good tight rhythm player. He wasn't a loose player The solo was just a little sporadic and choppy. I would have made it flow a little more. But he's a good guitar player

OZ: I like the song. I couldn't understand what they were saying in the choruses. That's just production. I thought the singer was pretty good. I like the little guitar riff in the beginning. The guitar tone was a little weak. I like a brilliant guitar tone. That wasn't very brilliant. The playing was decent. The guitar solo was promising, but it never really gave you what you wanted.

That was White Lion.

MICHAEL: That was White Lion? I said to myself, it sounds like White Lion but no, it's not White Lion.

OZ: It sounded familiar to me, but I didn't know it. I thought the "Wait" solo was really good.

MICHAEL: I think the solo in "Wait" fit the song. It sounded thought out, like he wrote it. This sounds spontaneous. It doesn't flow quite the same.

2. "Rocking the Paradise" from Paradise Theater, by Styx/A&M

MICHAEL: That's "Paradise," by Styx. To be honest, I was a little let down. I love Styx. I grew up with Styx. I thought they were great for the time, superb for their time. They had a style. They were totally original with their backup vocals, their keyboard style, their song style. The minute you heard Styx on the radio you knew it was them.

OZ: My favorite all time Styx song was 'Foolin' Yourself "

MICHAEL: That's one of my favorites. 'Blue Collar Man" and "Come Sail Away" are among my favorites. I felt they had a fire with those songs and when you heard them they just burned. On Paradise, that fire had dwindled out. OZ: The similarities that people tend to find with Dennis De Young and Michael Sweet are a certain nasal sound and vibrato that they both have. But they're different. Michael has a different type of energy to his voice. Background vocal wise. Styx would be part of an influence. A lot of our influence also comes from Journey. We were into Journey for a long time. As far as this one song, it just sounds to me like they lost it.

MICHAEL: As far as the solo on that, what can you put to that song? It fits the song. I thought they had better guitar tones in the past.

OZ: I agree. It's dry and too basic. I felt it was too laid back. But laid back was okay for the song.

3. "Wasting My Time " from Outrider, by Jimmy Page/Geffen

MICHAEL: That's just real simple basic AC/DC like rock 'n' roll. It sounded like a young group from Sacramento, I don't listen to music that sounds similar to this. I'm not into that, personally.

OZ: Who was that? It was real dry, boring and dead sounding. I didn't like it. I'm not into that kind of music. It's hard for me to critique it. It's like a cross between AC/DC and some kind of southern rock. It's very dry-there's - worth-type trip. nothing to it. If there was something a little more outside of the basic A to E to D maybe it would be better.

MICHAEL: My favorite phrase to use is there's got to be a fire.' When you put a record on you've got to hear the energy, feel the energy, and feel like you're there watching the band live and they're burning. I didn't get that out of this.

This is the return of Jimmy Page. OZ: This does not compare to "The Song Remains the Same."

MICHAEL: Or "Kashmir." This song is not even close. If you play this alongside of another Page song from Led Zeppelin, it's night and day.

4. "Hell's Bells" from Master Strokes, by Bill Bruford (featuring Allan Holdsworth)/ Editions EG

MICHAEL: Stuff like this is phenomenal because of all the changes and the way it's written out. The majority of the time the musicians are reading charts as they're playing it. Forget about it. Allan Holdsworth is one of our favorites. This is great. These guys are outstanding

OZ: This is musician's music. It's not pop. Most people who listen to this will go, 'What is this? I want to hear a catch. I want to hear a song.' But for musicians, this is the kind of stuff where people go, 'Wow, listen to these guysthey're killer.' Allan is a phenomenal guitarist. Every song he plays on is just amazing, It's his style. There is nothing more to say.

MICHAEL: There are so many changes in the song as far as the way it's structured. Most people couldn't sit and listen to this, get into it and go away humming it or singing it. It's not that type of a song. The world would rather hear a simple catchy melody. Everyone is shining in this song. It's not a guitar song. it's not a drum song, it's not a vocal song. It's everybody's song. They are all outstanding and they are all shining. I describe Holdsworth as water. He sounds like flowing water.

OZ: We're not technical. We don't know about modes or scales and names for them. But when you hear Allan Holdsworth play, as a musician you get this nice feeling. He is always playing so flowingly. When you hear Allan's style, like on the first U.K. album, his guitar sounded like a keyboard, and I didn't know what it was. The scales were incredibly fast. I saw the only U.K. concert in L.A. where Allan was playing. They were opening for Al DiMeola, I watched his fingers.

MICHAEL. Eddie Van Halen is the first to say he loves Allan Holdsworth. I hear a lot of Allan in Eddie. With us, the song "Always There for You" has a vibrato with the bar doing a very Allan Holds-

5. "Hard as Iron" from Ram It Down, by Judas Priest/Columbia

MICHAEL: Though some people might read this and go, 'Oh my God,' Priest is another big influence on us. They are still an influence, meaning that we respect them and we grew up with them. They have a great sound. They have that fire and they still have it. This album reminds me a lot more of "Exciter" and the old days. They didn't wimp out, but they went through a phase where they were trying to get a little more commercial, which is cool. They still had an edge to them, but they're going back to what they used to be.

OZ: There is always that high energy sound that they have when they do this kind of song.

MICHAEL: We're not real into a lot of their lyrics. We don't personally follow that, but they have a great sound, good songs. The quitar players are great because they fit. You couldn't find any better guitar players to fit Judas Priest They are the guitar players for Judas Priest. They are part of the chemistry.

OZ: They're pretty original, too. You can pretty much tell who's playing

MICHAEL: Totally, and it's great because you don't hear Yngwie or Eddie Van Halen in their playing. They are themselves. Maybe they are not the greatest guitar players in the world as far as musicianship, and you might not listen to them and go, 'Wow, they blew me away.' But they're good. They're themselves. That makes them far better than most guitar players out there

OZ: I love this song; it's hot. It's one of those double bass fast tempo "Grinder" type songs. That is good heavy metal music.

MICHAEL: I'm so used to metal like older Judas Priest, that a lot of the music out right now that they say is heavy metal is not heavy metal. It's punk or speed metal. This stuff is so much more melodic +*



| PET SHOP BOYS 378882 | Las | - 114 | Car July | 910000 | Tong (Elektron |
|---|---|--|---|---|--|
| INTROSPECTIVE E | | | 375071 | | Mrs. |
| Me, Myself And | R.E.M. 376162 GREEN STATES | | | | |
| CARYN WHITE 375394 | LÉVERT 375105 JUST COOLIN PLANT | RATT 375071 Reach For The Sky | A Place Like This - | ANTHRAX 374264 . State Of Euphoria | THE BANGLES 37382 EVERYTHING |
| DOWNSIE AND THE BANDHEES 374868 | British Code a serie discourant 374835 British Representation of The State | FLE M. 374777 EPONYMOUS | WINGER 174652 | RANDY NEWMAN 374405 LAND OF DREAMS | THE SMITHS 37439 |
| EDDIE MONEY 374221 | VIXEN 374108 | STEVE EARLE 374066 | LUTHER VANDROSS 173399 | GEORGE BENSON 373258 TWICE THE LOVE | ERASURE 37308 |
| Nothing To Lose Shallon GLENN FREY 373019 | AICKY VAN SHELTON 172975 | Copperhead Road - SUGAR CUBES 372896 | BRITHY FOX 377813 | BIG AUDIO DYNAMITE 377672 | DWIGHT YOAKAM 37207 |
| SOUL SEARCHIN | LOVING PROOF 370403 | AOBERT PALMER 370395 | JIMMY PAGE 370381 | STRYPER 370361 | TRACY CHAPMAN 34989 |
| OLD 8 X 10 | Out of this World | HÉAVY NOVA 🎂 | OUTRIDER | In God We Trust TALKING HEADS 2018397 | VAN HALEN 3093 |
| AL B. SURE MODE MAN | RICHARD MARX 349411 | JOE JACKSON 1369504 LIVE 1980/1986 4 399501 | WARIOUS ARTISTS 1388413 | NAKED (A.M.) | OUB12 |
| BOBBY MCFERRIN 389306 Simple Pleasures == | MICHAEL JACKSON 362079 BAD | STING *M1675 Nothing Life The Sun == 391672 | Terence Trent D'Arby | IN MY TRIBE | KICK distant |
| YIFFANY 381402 | NEW ORDER 381071 SUBSTANCE 381078 | BRUCE SPRINGSTEEN 360115 TUNNEL OF LOVE | BILLY IDOL 360107 | Out Of The Blue (Care) | PRIDE 3594 |
| 38 SPECIAL #369273 | AEROSMITH 359015 | " Who s That Girl 358507 | "LA BAMBA 357939 ORG BOUNDTRACK SASSMERS MOON | GRATEFUL DEAD 357087 IN THE DARK GRANG | HEART 3566 |
| FLASHBACK SUZANNE VEGA 366287 | THE CURE 156196 | WHITNEY HOUSTON 358154 | MOTLEY CRUE 365990 | THE CULT 356396 | WHITESNAKE 35530 |
| Solitude Standing 124 FLEETWOOD MAC 384902 | JODY WATLEY 354514 | EXPOSE 384472 | Girls, Girls, Girls Maria, U2 354449 | CROWDED HOUSE 354100 | BRYAN ADAMS 3539 |
| Tango in The Night | 955 | THE POLICE 348318 | The Joshus Tree Aug. HUEY LEWIS AND 347955 | BILLY IDOL 347039 | ANDREAS VOLLENWEIDER 3486 |
| GEORGIA SATELLITES 351718 | THIRD STAGE | Every Breath You Take | THE NEWS-FOREI | WHIPLASH SMILE | Down To The Moon VAN HALEN 3436 |
| TOP GUN 345785 | PETER GABRIEL 345777 | BEST OF THE 346314 KINKS 1977-1986 395318 | Dancing On The Celling | RAPTURE (Sales) | 5150 married |
| JANET JACKSON 343318 CONTROL | BANGLES 342105 Different Light | MIANI SOUND MACHINE 341836 PRIMITIVE LOVE | ROBERT PALMER 341305 | INXS Listen Lilia Thieves Acasts, | GLORIA ESTERAN AND 3562 MIAMI SOUND MACHINE |
| THE CARS 338903 | Bob Marley & The 337857 | STIMG 336689 | BILLY JOELS 336396 Greatest Mile 396390 | DIRE STRAITS 336222 Brothers in Arms | WHITNEY HOUSTON 3343 |
| GREATEST HITS | HUEY CEWIS AND THE NEWS 371419 | NEW EDITION 370882 | ELTON JOHN 370836 | PAT BENATAR 370528 | BOTH IN THE U.S.A. |
| FOREIGNER 318056 | SMALL WORLD | HEART BREAK | Reg Strikes Back | Wide Annhe in Dramland (purposit) | SLY & THE FAMILY STONE 1962 Greatest Hits |
| MICHAEL JACKSON 318089 | ROY ORBISON'S 374082 | ISSICS Trom Th | 10 50s, 60s, 172425 | BEST OF 369082 | BARRY MANILOW 12886 |
| THAILLEA | GREATEST H TS VOI 1 HOWARD | The Very Best | 16 GREATEST HITS == 365841 | TRAFFIC 364935 | Greatest Hits 3956 Best Of Earth, Wind 2901 |
| BOB SEGER #-320705 LIVE BULLET 390708 | DION AND THE BELMONTS 369074 THEIR BEST | Court and Sparit | GOLDEN HITS | John Barleycorn Must Die | & Fire Volume 1 courses |
| AIR SUPPLY 121307 GREATEST HITS 121307 | ARMED FORCES | Feets Don I Fed Me How discussion | Classic Did & Gold ******** | INNERVISIONS 182368 | GREATEST HITS |
| BARBRA STREISAND'S 321380 Greatest Hitts, Vol. II | GRAND FUNK RAILROAD 359828 Grand Funk Hits | GRATEFUL DEAD 388898 American Beauty | BEST OF CASTANS THE DOORS | THE WHO 287277 WHO'S NEXT | GREATEST HITS |
| EDDIE MURPHY 9322933 | JIMI HENDRIX 363102 | BOB DYLAN 253094 | ARETICA FRANKLINI 1380793 20 Granical INIIa Talance 390799 | Falls On Main Street 1360662 | NEIL DIAMOND'S 314 |
| LIONEL RICHIE 323261 | BUDDY HOLLY 345110 | THEN AND NOW 246538 | THE BEACH BOYS 346445 | BEST OF 344457 | STEVIE WONDER'S 314 |
| UB40 328472 | CHUCK BERRY 343657 | THE BYRDS 342501 | BAD COMPANY 341313 | JIMI MENDRIX 330795 | DAN FOGELBERG 317 |
| THE SMITHEREENS 167748 | Great Twenty-Eight 293652 | MOTOWN'S 319996 | ELTON JOHN'S 318668 | ELTON JOHN 319541 | GEORGE HARRISON 3854 |
| GREEN THOUGHTS | KANSAS' (SALESANE | 25 #1 HITS ==== 399998 | Greatest Hits Volume II | GREATEST HITS | GEORGE *HOROGOOD AND 3658 |
| SADE 368027 Stronger Than Pride | Greenesi Hitla Vol. II | DOUBLE FANTASY | CLASSIC YES | 20 Greatest Hits www 398040 | |
| TIME AND TIDES | Gold & Platinum 307445 | | Best Of Buffelo Springfield 294603 Retrospective | Houses Of The Holy | DOH YEAHI |
| CHEAP TRICK 388050 | CHEAP TRICK 292326 AT BUDOKAN | JACKSON BROWNE 202243 THE PRETENDER | WOODSTOCK 291864 Ortg. Boundinest. (num: 391962 | EMERSON, LAKE & MILMER 291526 Brain Saled Surgery Milmer | BILLY OCEAN 365 Tear Down These Walls 2015 |
| JOAN JETT & THE 388340 BLACKHEARTS | LED ZEPPELIN 29143 | | BEST OF THE 291278 DOOBIE BROS. | SUPERTRAMP 281021 Breakfast in America | CARLY SIMON 3651 Greatest Hits Live |
| JUDAS PRIEST 388555 | THE STEVE MILLER BAND 250171 | EAGLES 207003 | FLEETWOOD MAC 286914 | LINDA RONSTADT'S 286740 | TARREST BASE SAME |
| THE CLASH | Greatest Hits 1974-76 (AMTON) MEAT LOAF 279133 | Greatest Hits 1971-75 | RUMOURS 277491 | LOGGINS & MESSINA 289605 | ROBERT PLANT 366 |
| THE CLASH THE BODY of the Clean, No. 1 (20) 388594 POISON 368586 | Bat Out Of Hell | AJA | THE STRANGER | The Best Of Friends chicago 260638 | NOW AND ZEN |
| Open Jg and. Say APRII - DANIEL COMMA. | THE BAND | 50% | Frempton Comes Allnet - 392316 | GREATEST HITS | ERIC CARMEN |
| PRINCE 369124 LOVESEXY | BORN TO RUN | Company of the compan | AEROSMITH 254917 Toys In The Attic | Photographs And Memorism | GREATEST HITS |
| DJ JAZZY JEFF & '36926 FRESH PRINCE | SANTANA'S 24445 GREATEST HITS | | SIMON & GARFLINKEL'S 219477 Greatest Hits Tolling | BLOOD, SWEAT & TEARS 214650 Greatest Hits | THE REARTSMEARCHS |
| ONE MOMENT IN TIME 37381 1968 Summer Orymphes Album Various Artists | | Diferent Life of G | DONOVAN'S 173740 GREATEST HITS | BOB DYLAN'S 138584 GREATEST HITS | |
| 7411000 711000 | THOST FILLED GOTS | | | | |



so join u

| Solections marked with a 🏶 are n | et available on CD. | METALLICA 1372805 And Justice For All 192803 |
|---|--|--|
| ESCAPE CLUB 373797 WILD WILD WEST MARKE | OZZY OSBOURNE 373308 No Rest For The Wicked | JAMES TAYLOR 385189 Never Die Young |
| DAVID LEE ROTH 365130 SKYSCRAPER | TAYLOR DAYNE 364711 Tell II To My Heart Tell | THE ALARM 364075 Eye Of The Hurricane fine |
| FOREIGNER 384018 Inside Information | BARRY MANILOW 363655 SWING STREET | CHER 362865 |
| MADONNA 362657 YOU CAN DANCE | DEPECHE MODE 362574 Music For The Masses | PRETENDERS 362541 THE SINGLES |
| STEVE WINWOOD 302828 CHRONICLES | GEORGE MICHAEL 362228 FAITH THEOREM | BELINDA CARLISLE 202129 Heaven On Earth (2021 |
| LITTLE FEAT 373720 LET IT ROLL (Million Million) | THE PSYCHEDELIC FURS 372138 All Of This And Nothing | WILLIE NELSON 272128 What A Wonderful World |

That's right! You just can't get more music for less money.
The Columbia Record & Tape Club offers great music at an unbeatable price. Join now and get any 12 cassettes for only a penny! Just mail the application together with your check or money order for \$186 as payment (that's 12 selections for only a penny plus \$1.85 to cover shipping and handling). In exchange, you agree to buy 8 more selections (at regular Club prices) in the next 3 years—and you may cancel membership anytime after doing so

How the Club works: every four weeks (13 times a year) you'll receive the Club's music magazine, which describes the Selection of the Month plus hundreds of alternatives from every field of music. Up to 6 times a year you may also receive offers of Special Selections, usually at a discount off regular Club prices for a total of up to 19 buying opportunities.

of up to 19 buying apportunities if you wish to receive the Selection of the Month or the Special Selection, you don't have to do anything—if will be shipped automatically if you prefer an alternate selection or none at all, just fill in the response card aways provided and mail it by the date specified. You will always have at least 10 days to make your decision if you ever receive any Selection without having 10 days, return if at our expense. The selections you order as a member will be billed at regular Club prices, which currently are S798 to S998 plus shipping and handing (Multi unit sets special and classical selections may be somewhat higher) And if you continue after completing your enrollment agreement, you'll be eligible for our bonus plan.

10-Day Risk-Free Trial: we'll send details of the Clubs operation with your introductory shipment. If you are not satisfied for any reason, just return everything within 10 days for a full refund and you will have no fur

Order your first selection now at a big discount—and get 2 extra cassettes FREE! You may also choose your first selection right now—well give it to you for up to 60% off regular. Club prices—only \$3.98. Enclose payment now and you for eceive it with your introductorry cassettes. This discount purchase immediately reduces your membership obligation—you then need buy just 7 more (instead of 8) in three years. What's more, this discount purchase entitles you to 2 more cassettes as a bonus, FREE Just check the box in the application and indicate your first selection and 2 free bonus cassettes.

OR-IF YOU PREFER, YOU MAY TAKE

8 COMPACT DISCS FOR 1¢

8 COMPACT DISCS FOR 16
You may choose to enroll in the CBS Compact Disc Club and get any 8 CDs for 16, plus shipping and handling. You have scores of CDs to choose from, since most selections are now available on Compact Discs. Just write in the numbers of the 8 CDs you want and mail the application. Send no money now! Well bill you fet 6 CDs plus shipping and handling, in exchange, you agree to buy just six CDs in the next three years at regular Club prices (which currently are \$12.98-\$15.98, plus shipping and handling in and you may cancel anyt me after buying six CDs fit you decide to continue as a member you'll be eligible for our bonus plan, which lets you buy one CD at half price for each CD you buy at regular Club prices. As a special offer to new members, take one additional CD right now and well bill you only \$6.95. Its a chance to get a ninth selection at a super low price!

The CBS Compact Disc Club works in the same manner as the Columbia Record & Tape Club, so read the "How the Club works" and "10-Day Risk-Free Thai information above.

Selections with two numbers count as two selections—write each number in a separate box

| | JS9984 | | - |
|--|---|---|--|
| 16 | 2 car fo | ssette r just | plus shipping and ha |
| | BS/Columbia House O Box 1130, Terre Hi | | |
| the terms out first 12 selections. | SSETTES—so enroll n imed. Lam enclosing ch plus \$1.85 shipping ar in the next 3 years—an | et in the Columbia Resch or money order ad handling). I acres | ecord & Tape Club un for \$1.86 (that's 19 for to buy 8 selections |
| | | | |
| | | | |
| | | | |
| | | | |
| | | | |
| handling for 8 CDs- | PREFER CDs stitlined in this advertiser- and I agree to buy 6 in incel membership anytin | o enroll me in the Coment if am to be bill note at requiar Club | rs shipping and hand with members BS Compact Disc Co ad % plus shipping a |
| handling for 8 CDs- | -and lauree to buy 6 n | pk o enroll me in the O ment 1 am to be bilk note al requiar Club | rs shipping and hand with members BS Compact Disc Co ad % plus shipping a |
| handling for 8 CDs- | -and lauree to buy 6 n | pk o enroll me in the O ment 1 am to be bilk note al requiar Club | rs shipping and hand with members BS Compact Disc Co ad % plus shipping a |
| handling for 8 CDs- years—and may car | -and lauree to buy 6 n | plk o enroll me in the O ment i am to be call nore at regular Club he after doing so one more OD right | rs shipping and hand with members BS Compact Disc C ed 14 plus shipping a prices in the next th |
| handling for 8 CDs- years—and may car | inned in this adventser- -and lagree to buy 6 in nicel membership anytin in Offer. Also send me to billed an add sonal \$6 | plu | rs shipping and hand with members BS Compact Disc C ed 14 plus shipping a prices in the next the SPW/F6 SPX/F6 SPX |
| Panding for 8 CDs- years—and may car Advance Bonus now for which will be | and a gree to buy 6 indeed membership anyting | pk. o enroll me in the Coment i am to be bill nove, at regular Club ne after doing so one more CD right 1955 | rs shipping and hand with members BS Compact Disc C ad & plus shipping a prices in the next th |
| handling for 8 CDs- years—and may car | and agree to buy 6 incel membership anything anything anything anything and anything | pk. o enroll me in the Coment i am to be bill nove at regular Club ne after doing so one more CD right 195 terest is (check one ase from any catego PPP Starty Manilow) | rs shipping and hand with members BS Compact Disc C ed 14 plus shipping a prices in the next the SPW/F6 SPX/F |
| Advance Bonus now for which twill be HARD ROCK Van Halen. UZ | inned in his adventsel- and lagree to buy 6 in nicel membership anytin i Offer. Also send me be billed an addizional \$6 My main musical in (But I may always cho Steve Winwood. Fligetwood Mac BLACK MUSIC | pk. o enroll me in the Coment is am to be call note; at regular Club ne after doing so one more CD right one from any catego POP Barry Manilow Barbra Stressand EASY LISTENI | rs shipping and hand with members BS Compact Disc C dd % plus shipping a prices in the next th BPW/F6 BPX/ COUNTRY |
| Advance Bonus now for which will be HARD ROCK Van Halen. UZ HEAVY METAL. Metalica Ozzy Osbourne Mr. | and agree to buy 6 incel membership anything and a membership anything and a membership anything and a membership and a membership and an additional \$6 in the membership and an additional \$6 in the membership and an additional \$6 in the membership and and additional \$6 in the membership and an additional \$6 in the membership and \$6 in th | pk. o enroll me in the Coment is am to be call nove at regular Club ne after doing so one more CD right 195 terest is (check one ose from any catego POP Barry Mankow Barbra Streisand | rs shipping and hand with members BS Compact Disc C dd % plus shipping a prices in the next th BPW/F6 BPX/ COUNTRY |
| Advance Bonus now for which will b HARD NOCK Van Halen. U2 HEAVY METAL Metalica Ozzy Osbourne Mr. Mrs. Mrs. Mrs. | and agree to buy 6 in and in mis agree to buy 6 in moel membership anything and membership and m | pk. o enroll me in the Coment i am to be call nove at regular Club ne after doing so one more CD right 195 terest is (check one ose from any catego POP Barty Manilow Barbra Stressand E RASY LISTEN Johnny Mathis. | rs shipping and hand with members BS Compact Disc C BS COMPACT BS C |
| Advance Bonus Advance Bonus now for which swill be HARD ROCK Van Halen U2 HEAVY METAL Metalica Ozzy Osbourne Mr. Mrs. | i Offer. Also send me be biled an addrsonal \$6 My main musical in (But I may always cho Steve Winwood Mac Freddie Jackson, Lurher Vandross | plus o enroll me in the Coment is am to be collinore at regular Club ne after doing so one more CD right 195 terest is (check one ose from any catego II POP Sarry Mankow Barbra Streisand III EASY LISTEN) Johnny Mathis. Ray Connell | rs shipping and hand with members BS Compact Disc C at % plus shipping a prices in the next th SPW/F6 SPX/ P// COUNTRY JAZZ NG CLASSIC |
| Advance Bonus now for which will b HARD NOCK Van Halen. U2 HEAVY METAL Metalica Ozzy Osbourne Mr. Mrs. Mrs. Mrs. | i Offer. Also send me be biled an addrsonal \$6 My main musical in (But I may always cho Steve Winwood Mac Freddie Jackson, Lurher Vandross | plus o enroll me in the Coment is am to be collinore at regular Club ne after doing so one more CD right 195 terest is (check one ose from any catego II POP Sarry Mankow Barbra Streisand III EASY LISTEN) Johnny Mathis. Ray Connell | s shipping and hand with members BS Compact Disc C and to plus shipping a prices in the next the specific prices in the next the the n |

BASEBALL

By Jay Jay French (as told to Bruce Pollock)

laving played so many gigs, I'm al ways told by fans, "Man, I saw you at such and such a night and you were the best you ever were." I have a lot of personal highlights—two nights at Hammersmith Odean, the Marquis date after we were signed was a highlight. Radio City in New York, Seattle on the Maiden tour. ..but there is only one night when time stood still, and if you never have one of those nights maybe you're in the wrong business

We were playing our regular Thursday night at Speaks, in Port Chester, NY There were maybe 1600 people in the club. That night there was a Dick Clark special on the 25th anniversary of rock 'n' roll, and I brought a TV into the dressing room, and we were sitting there watching it evolve from Buddy Holly, Elvis, Jerry Lee Lewis, through the Beatles, the Supremes And the more we kept watching it, the more we were just

glued to the damn TV screen. I'll never forget it, and I have no idea why this one show should affect us the way it did, because we'd all seen retrospectives before. Soon the road crew comes in, the manager of the club comes in, "Hey you guys are supposed to be onwhat's a matter?" They ended it with Springsteen doing "Rosalita," and we didn't say a word, but we went on stage and we tore that club up so bad, I still get chills thinking about that night, there was blood on the walls. I was convinced that night, at that moment, on that stage, we were the best band in the world Maybe not after, maybe not before, but that moment was the greatest moment of my life. It wasn't just another recordcompany guy telling me we were almost there, or another tape that was almost there It was this ungodly communication that we had with our audience that night that said, "Don't give up. You are going to make it." I said to myself, "This is it. No one would get this feeling unless God wanted him to do it

Like I said, it never happened again with that intensity, but I think every band probably has one story like that, and it's what makes you continue. As you get more confident, you walk on stage some

nights and you feel more muscular, you just all of a sudden feel like the power is pouring out of you, the tune is just ripping itself through your body, out of the speakers, out of the PA, blowing people away, and you haven't even broken a sweat yet. The night's just beginning and they're already going crazy, and you're just cruisin' in first gear. Then you move it up a notch, because by that time you know how to raise it up a notch. And you lay it out, and then put it into third, and then it's one of those nights, and the audience goes even crazier, and you're just blowing away, and you're just lookin' at yourself and you go "Gee, I am God!" And then you kick it into fourth, and the whole night's amazing

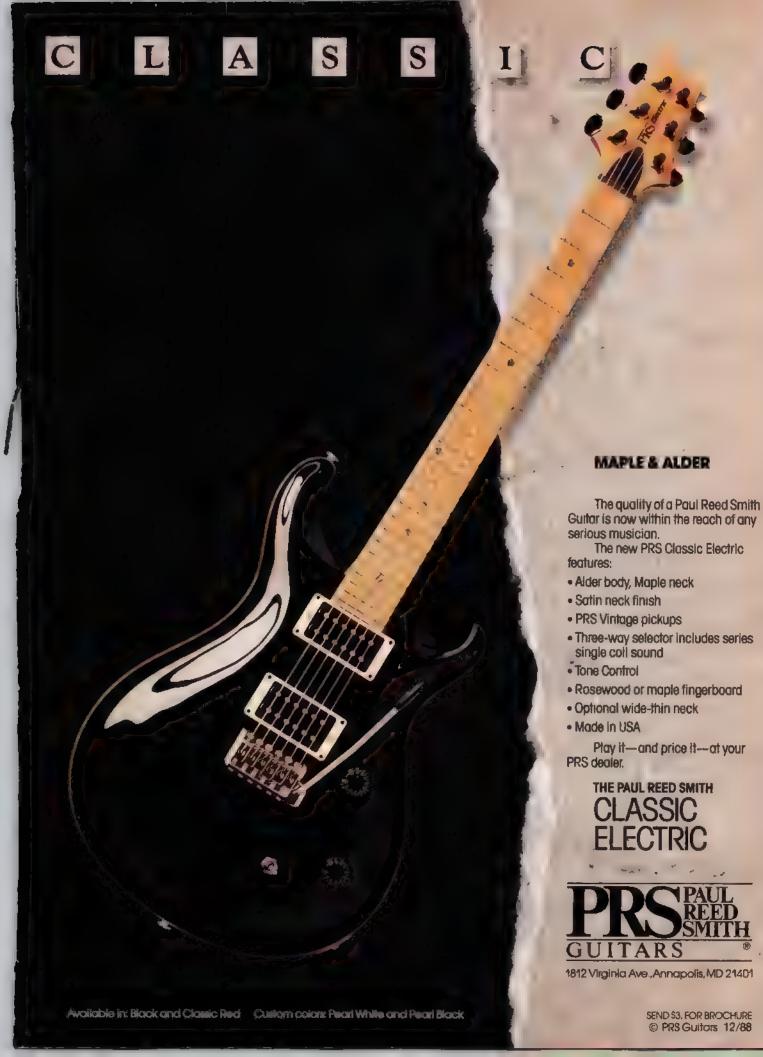
That one night was a 10. There are other times when you think you're the best thing going and then the next night you wonder, what the hell, are we the same guys? You can't control that, but if you have enough nights under your belt you can chalk it up. Averaging it out is the way to go, but of course most people don't realize it. That's why the ups are so high and the downs are so devastating, because you live with the downs for so long. Baseball is a perfect analogy. If you have a burn night one night, you play the next day and you interally can pull yourself up. The everyday player will have ample opportunity to work himself out of a slump. With a rock 'n' roll band if you have a slump, fine, you go through it, and if you're working constantly, you work your way out of it and you eventually find your level

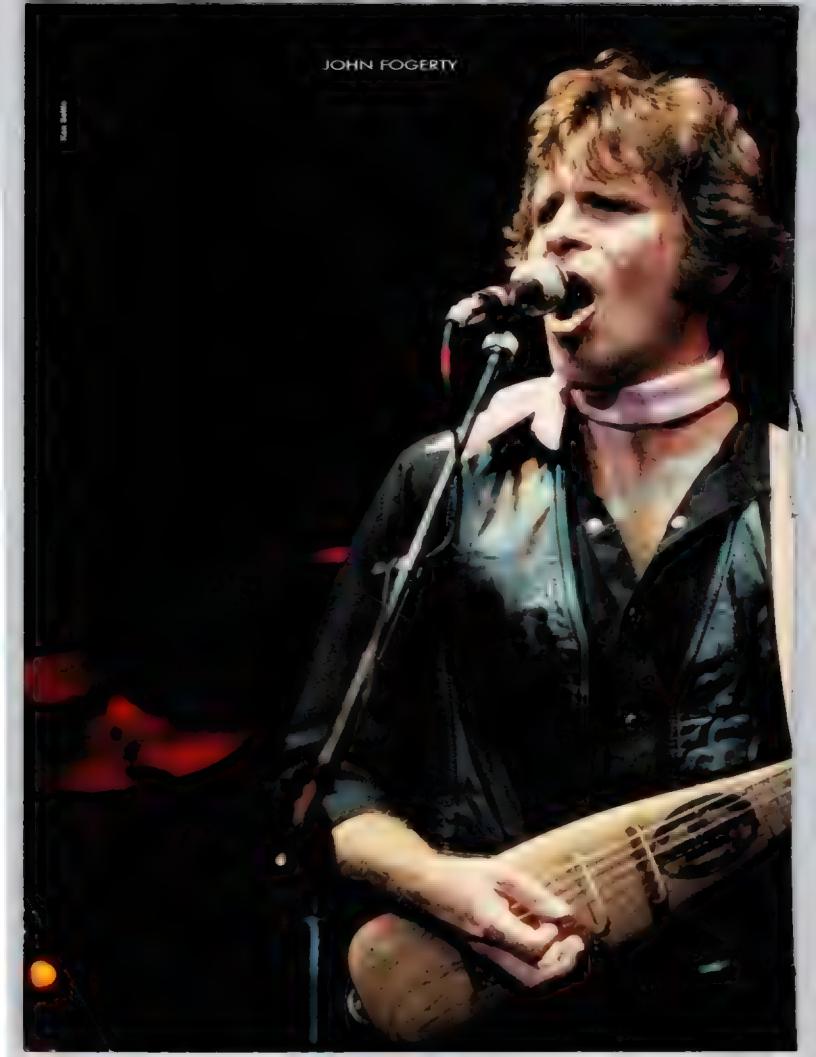
I remember playing a weekend at a club in which Friday night was abysmal, and we were abysmal, and I thought my career was over. We played bad, we made bad mistakes, the crowd couldn't get into it at all. In fact, between sets people were going, "Rough night tonight." Usually you can pass a couple of bad E chords or D chords, and the audience doesn't know. It's when they do that you know you've had a bad night.

I was living in the city, and I couldn't sleep, and I remember going for a long walk in the park that night, analyzing the night, and analyzing how my career had just ended. I said, we'll never rebound from this. But we had to play Saturday night, and we had a great night. We were so uptight about the mistakes we'd made the night before that we were ultra-careful, and we played a conservative set, we just paced it a little differently. Our manager didn't tell us what to do, the club owner didn't tell us what to do,



Continued on Page 126





CARIER REVIAL

BY PETE PROWN.



Having recently been vindicated in court of the ludicrous charge of plagiarizing his own songs, John Fogerty is now nearly free of all the legal anchors have that tried to sink his career ever since the demise of Creedence Clearwater Revival. We welcome him off the defendant's bench and back in rock 'n' roll's starting lineup.

JOHN FOGERTY

John Fogerty didn't garner the same sort of 60's guitar hero idolatry that J Eric Clapton, Jeff Beck and Jimi Hendrix did, but that's likely because he was so good at doing everything else The collection of pop music he's produced, both for himself and for his seminal late 60's band, Creedence Clearwater Revival, is as memorable for its restraint, simplicity and reverence for the roots of rock 'n' roll as for its energy Like his compositional talents, the key to Fogerty's guitar style has always been versatility and the ability to make his parts fit the song. He's not an improvising jammer (though the early "Suzie Q" had a fairly long break) and, unlike early Clapton or Beck, has never been into flash for flash sake. But, with taste and delicate understatement, Fogerty has been able to spice up his works with guitar parts that were as finely wrought and memorable as the hooks to his timeless pop singles like "Bad Moon Rising," "Down on the Corner," "Lookin' Out My Back Door" and "The Old Man Down the Road." Renowned as the singer, songwriter and originator of Creedence's unique "swamp-rock" sound, Fogerty albums like Green River or Bayou Country, made it clear to many that the man could play the guitar like an angel and sometimes like a demon, too. From beautifully simple lead licks derived from the 50's rockabilly tradition to raunchy hard rock soloing, to the smooth rhythm work that he interwove with his brother Tom's strumming, Fogerty's fine guitarwork added an advanced degree of musicianship to his already large list of talents

Yet there were more paradoxes to Creedence Clearwater Revival and their rise to fame than John Fogerty's chameleonic guitar skills. For example, aside from the fact that CCR came out of the same San Francisco acid-rock scene that yielded the Grateful Dead and the Jefferson Airplane, they had absolutely nothing to do with psychedelic rock While late 60's bands like the Dead and Quicksilver Messenger Service jammed away with kaleidoscopic light shows, half-hour guitar solos and lyrics steeped in garbled cosmic poetry. Creedence played tight, three-minute pop songs with catchy hooks, easy-to-remember words and a jumping rock 'n' roll beat No light show, no prolonged jam sessions, no love beads, just no-frills rock 'n' roll that paid reverent tribute to rockabilly, the Memphis sound, country, r'n'b and early rock 'n' roll, not to mention the swampy sound of the blues

CCR originated in the San Francisco suburb of El Cerrito, where the four-Fogerty, his rhythm guitar-playing brother Tom, drummer Doug Clifford and bassist Stu Cook-first got together as a high school rock 'n' roll group called the Blue Velvets. In 1964, they signed a record contract with the local Fantasy label and over the next few years, released several singles under the name the Golliwogs. In late 1967, they changed their named to Creedence Clearwater Revival and the following year put out their first Fantasy album The single from this debut, "Suzie Q" (a remake of rockabilly singer Dale Hawkins' 1957 hit), was moderately successful, as was the album, but it was their second record, 1969's Bayou Country, that produced their first major hit, "Proud Mary," and paved the way for a string of golden singles that included "Green River," "Travelin' Band," "Who'll Stop the Rain," "Born on the Bayou," "Up Around the Bend" and 'Sweet Hitch Hiker."

Soon though, John Fogerty's musical domination of the group began to cause friction with the other members, and in 1971, Tom Fogerty left the band, a move that was the beginning of the end for Creedence Clearwater Revival After touring as a trio and suffering a severe decline in song material (particularly highlighted on their dismal last Lp, Mardi Gras), they finally broke up in 1972

Fogerty's expressive lead guitar work, much of which was performed on a Rickenbacker 325, a Gibson ES-175

TIRED OF WIMPY GUITAR LESSONS? THEN GET ON THE ROCK EXPRESS!

Learn today's hottest heavy metal hits in their entirety, exactly as they were played by the artists. With ROCK EXPRESS, you'll learn the songs you want to play, beginning to end, chord for chord and solo for solo. On each ROCK EXPRESS cassette, you're taken step by step through every part of the song, exactly as the artist played it. With our easy to follow method, you'll learn every chord in the song including the exact fingering and hand position. Then you're carefully taken through each blistening solo with every note clearly identified, including any special techniques or tricks, until you've mastered the entire song! If for any reason ROCK EXPRESS isn't everything we've promised, return the tapes for a full refund. You can't lose! Order today!

CUSTOMER COMMENTS

- "Your tapes are a heavy metal gutansts dream come true. No excite scales I'll never use and so much more than empty soles that lead you nowhere: "- Mike Colby, Los Angeles, California
- "Somebody finally got it right. Thanks to your tapes, my band and I are finally getting gigs and making money!"

 Brad Olson, Cincinnati, Ohio
- "I almost gave up on guitar, but you guys delivered what you promised. My frends can't believe what a hot guitanst I've become." Dave Manno, New York, New York
- Tape 3 Dancing Days; Black Dog, Ocean, Stairway to Heaven
- □ Tape 4 Crazy Train; Mr Crowley, Over the Mountain, Suicide Solution
 - Tape 5 For Whom the Bell Tolls, Master of Puppets, Peace Sells, Anarchy in the U.K. (Metallica/ Megadeth).

Tape 6 The Trooper; Run to the Hills, Living After Midnight; You Got Another Thing Coming (fron Maiden/ Judas Priest).

Tape 7 Shake Me, Nobody's Fool, You Give Love a Bad Name, Runaway (Cinderella/Bon Jovi)

- Tape 8 Still of the Night; Here I Go Again, Alone Again, Breaking the Chains (White Snake/Dokken)
- ☐ Tape 9 Let It Go; Pour Some Sugar On Me; Wart, All You Need is Rock N' Roll (Def Leppard/White Lion)

☐ **Tape 10** Tobacco Road, Yankee Rose; Satch Boogie, Always With Me Always With You (Vau/Satnani)

- Tape 11 Back In Black, You Shook Me, Rock You Like a Humcane, No One Like You (AC/DC/ Scorpions).
- ☐ Tape 12 Daydream; Morning Star; The Taker; Tears of Sahara (Moore/Macalpine)

Tape 14 Looks That Kill; Smoking In the Boys Room, Round & Round; Lay it Down (Motley Crue/Ratt).

- Tape 15 Sultans of Swing: Money for Nothing; Crossroads, Layla (Dire Straits/Enc Clapton).
- Tape 16 Love Struck Baby, Pride and Joy, La Grange; Sharp Dressed Man (Stevie Ray Vaughan/ZZ Top)
- Tape 17 Shapes of Things, Out in the Fields, Assault Attack, Desert Song (Gary Moore/Michael Schenker)
- Tape 18 Blue Wind; Cause We've Ended as Lovers; Red House, All Along the Watchtower (Beck/Hendnx).
- Each ROCK EXPRESS cassette just \$9.951
- Buy 3 and pick a 4th tape FREE!
- Each tape contains 4 complete songs!
- Perfect for all levels no music reading!

To order: send check, money order or cash, in U.S. currency only, to ROCK EXPRESS. Please add \$1 00 per tape for shipping. Foreign orders add \$2.00 per tape. Calif residents add 7% tax.



8033 Sunset Blvd., Suite 622 Hollywood, CA 90046

This product makes no claim of endorsement or periodiation by any of the above listed groups of artests

THUNDERBOLL

The striking new Roundback from Ovation that's taking guitarists by storm!

Available only at Authorized Ovation Dealers

Ovation

For a full color brochure, send \$1.00 to Kaman Music Corporation, PO Box 507, Bloomfield, CT 06002

KAMAN

We guarantee YOU will hear in Perfect Pitch!

And we'll even make you this bet...

Maybe you still believe it's beyond your reach.
But Perfect Pitch is as easy as naming

colors!

PERFECT PITCH is your natural ability to recognize any tone or chord BY EAR.

You may not realize it, but this powerful hearing tool is already in your ear. You just need to discover it!

Try this: Have a friend play a tone for you. Without looking, can you name it?

With Perfect Pitch you can!
Now have your friend play a chord.
Is it G major. . . D Major. . . F# major?
Perfect Pitch can tell you
immediately.

In fact, with just a few ear-opening instructions, we bet YOU will begin to name pitches by ear—regardless of your current ability—and we can prove it!

Why you need Perfect Pitch

Isn't it ironic that you work with pitches constantly, but can't recognize them by ear? Unless you're intimately familiar with the sound of each tone, how can you expect to produce your best music?

With Perfect Pitch you feel at home with all tones because you know each one by ear. You can even sing any pitch straight from memory!

With hearing this good you can:

- Find the tones you want by ear instead of searching by hand!
- Copy chords straight off the radio!

 Identify the key of a song by ear His Perfect Pitch Ear-Training SuperCourseTM is now regarded by alone! top educators as the #1 course all And much more! musicians must hear. It's used by band Perfect Pitch is the members, rock stars, jazz artists, one hearing skill that gives you command of the entire You'll hear it immediately. musical It's like turbocharging language. your ear! Why? Because all music is composed of pitches. Your full potential to play by ear, improvise, compose, arrange, perform, and enjoy music is ROOTED in your ability to hear and evaluate pitches. Even with years of training and a ton of expensive equipment, the bottom line in music is this: your success depends most on your ability to hear. Perfect Pitch maximizes your hearing so your creativity can soar. Your performance automatically improves, your confidence grows, and every song you play takes on a whole new dimension of richness and enjoyment. Shattering the Myth Most musicians were told at some point that only a select few are born with Perfect Pitch, Not true! David L. Burge revolutionized that idea when he showed how easy Perfect Pitch is once you know how to listen.

music schools, colleges, and musicians in over 50 countries.

"Color Hearing"

According to David Burge, Perfect Pitch is Color Hearing. This means that each pitch has its own "sound color" which your ear can learn to recognize.

exact pitches, Relative Pitch tells you how tones combine to create a total musical sound.

The information on this 90-minute tape is worth many times its \$14,95 value, but it's yours FREE just for trying out the Perfect Pitch Ear-Training SuperCourseTM!

Join thousands of musicians who have already taken the **Perfect Pitch course:**

- "It is wonderful. I can truly hear the differences in the color of the tones." D. Pennix
- "In three short weeks I've noticed a vast difference in my listening skills." T. Elliott
- "I can now hear and identify tones and the key in which a song is played just by hearing it. When I hear music now it has much more definition, form and substance than before. I don't just passively listen to music anymore, but actively listen to detail." M. Urlik
- "I heard the differences

on the initial playing, which did in fact surprise me. I think it is a breakthrough in all music." J. Hatton

- "It's like hearing in a whole new dimension." L. Stumb
- "Although I was at first skeptical, I am now awed." R. Hicks
- "I wish I could have had this 30 years ago!" R. Brown
- "A very necessary thing for someone who wants to become a pro." L. Killeen
- "This is absolutely what I have been searching for." D. Ferry
- "Learn it or be left behind." P. Schneider...

The Bet Continues...

We bet you will hear the Perfect Pitch colors-and be excited! But your first taste is only the beginning. With just a few minutes of daily listening your Perfect Pitch will naturally unfold.

Try out the simple listening techniques in your Perfect Pitch Handbook (included). You must be completely satisfied with your experiences or simply return the Course within 40 days for a full refund, no questions asked.

If you choose to keep your Course, listen to the remaining two cassettes for special follow-up instructions.

Whatever you do. you keep the bonus

cassette on Relative Pitch as your FREE gift!

Is this offer stacked in your favor or what?

associate visual colors to tones (like red to F#). Instead, your ear learns the distinct sound quality, or color of each pitch.

Color Hearing does not mean you

It's easy-and you don't even have to read music!

Here's the Bet:

Order the Perfect Pitch Ear-Training SuperCourse™ and listen to the first two tapes.

We bet you will immediately hear the Perfect Pitch colors that David explains to you. These pitch colors will enable you to start naming tones yourself-by ear!

If you don't hear the pitch colors right away, we lose. Simply return your course for a full refund—and keep the valuable bonus cassette we'll send with your order FREE.

Your bonus cassette introduces Relative Pitch—the ability to hear pitch relationships. David demonstrates how Relative Pitch and Perfect Pitch work together: Perfect Pitch tells you

How can we make this daring offer?

We've been able to guarantee David Burge's Perfect Pitch course for years—because IT WORKS!

Experience has shown us that 99% of musicians do hear the beginning stages of Perfect Pitch—immediately! The rest usually hear it after listening a little more closely.

With this instant success rate, it's no wonder we get so few returns.

Will YOU hear in Perfect Pitch?

We guarantee you will. Experience Perfect Pitch yourself at NO RISK and find out how it can work for YOU!

Call now (515) 472-3100 to order your Perfect Pitch Ear-Training SuperCourse™ (with FREE bonus tape). Or clip and mail the order form



The PERFECT PITCH EAR-TRAINING SUPERCOURSETM is for all musicians/ all instruments, beginning and advanced.
No music reading skills required. Includes easy handbook with 4 audio cassettes, plus free bonus cassette on Relative Pitch.

JO.K., YOU'RE ON! Prove to me that I can hear in Perfect Pitch. Send me David L. Burge's Perfect Pitch Ear-Training SuperCourse™ on

I will listen to the first two cassettes. I must immediately hear the Perfect Pitch colors or I may return the Course for a full prompt refund and keep the bonus tape on Relative

Or I can use the handbook and continue the Course on a 40-DAY TRIAL BASIS, I must feel I am gaining valuable hearing skills and be completely satisfied with my experiences or I may return the Course within 40 days for a full prompt refund (but I keep the bonus tape just for trying out the Course).

If I decide to keep the Course I may listen to the remaining two cassettes for additional advanced instructions.

Enclosed is \$65 plus \$4 shipping.

I'm not ready to order yet. Please send me a Perfect Pitch Report with more info. Enclosed is \$1 (credited towards Course price if I should order later).

NAME ADDRESS

Make check or money order payable to: American Educational Music, Canadians may remit bank or postal money order in U.S. funds.

Please allow 3-5 weeks for delivery. For 1 week delivery from our warehouse add \$2 (total \$6 shipping) and write RUSHI Foreign orders (except Canada) add \$5 (total \$9 shipping) for air service, U.S. funds only, lowa residents add 4% tax.

Please charge my Part

CARD #



EXP. DATE SIGNATURE

Mail to: **American Educational** Music Publications, Inc.

Music Resources Building, Dept. H37 1106 E. Burlington, Fairfield, IA 52556

For fastest service:

Call our 24-hour Order Line NOW and charge your Visa/MasterCard:

(515)472-3100



the church

BY BRUCE POLLOCK

In the debate raging these days in the guitarist community over whether the guitar is an instrument to be studied, mastered and conquered, with all the aid and comfort teachers and technology can provide, or if it is instead, better to learn it all spontaneously by touch and feel and ear Marty Willson-Piper, of the Church, makes no secret about which side he's on 'As far as I'm concerned the says 'I don't think being technical has got anything to do with innovation in guitar. I think that a lot of the best ideas I've ever had came from not knowing anything. ANYTHING—about the juitar I see my guitar as more of an emotional extension than a physical one, and I think that's the difference between me and a lot of technicians. The physical side of me is when I'm running around the stage knocking microphones over, jumping about. The actual guitar thing isn't a physical thing at all. Guitar's about a different kind of expression. If I wanted to be technical, I'd play plano."

What makes the Church a special congregation of musicians, however is the presence on the other side of the stage, of co-lead guitarist, Peter Koppes. Peter is more of a technician than I am," admits Marty. "He knows the scales and all that stuff. But that s the two extremes within the band that make it good."

While Willson-Piper is the more flamboyant of the two, taking the stage in a Jimmy Page crouch, with a flourish of bent notes, Koppes is the stately one tall and reserved, the least likely member of the band to jump an amplifier. "It's a weird thing," Peter says, "the relationships in the band like the con-Versations you overhear at different tables in a bar, different combinations of people create_different_atmospheres That's why the Church is together, basically, because we happen to be four personalities creating music that we don't find in ourselves and widually " What he and his guitar partner share is the same basic goal for the music "I think Marty and see ourselves painting this great canvas together, and someone leaves a spot, so you go there, and you either put in a light or a dark to counterpoint something that might be happening somewhere else on the canvas

To facilitate the Church's multi-lay ered, post-acid vision, Koppes, for one, is not afraid to utilize technology's

test kitchen "I a ways wondered why records in studios sound better than what some bands sound like live. You hear a record and they sound great, you hear them live and they have these rotten, plunky, Fender Twin Reverb Gibson-plugged-straight in type setups, which are obviously very dry, boring and amateurish. After producing a couple of records, and experimenting in my own studio, I realized that it's all a matter of de ays and ambiences that you create artificially. And so I do the same thing, I'm using very much of a studio approach to live sounds, with stereo amps and quite a lot of series delays. These days a lot of people use a lot of effects; I just bastardize the equipment that's around, like the reverb unit. It's more live—no direct, only reverb, with a very long delay so it sounds a bit like a keyboard.



wash coming from underneath, which takes away the necessity to always have an attack mode, which is a problem with guitars so live got these sories delays built up, which means I can hit a note and it can play rhythm, one strike through a couple bars—which gives me more of a strident sound in my playing style, which I like

Even Willson-Piper has learned to stop worrying and love the studio to a degree "There are certain things I do. I suppose, that might add to my sound he notes "I tend to have a loud sound, but he not distorted, die very clear With a Rick 12 you can't let it all fade into nothing, so I do a lot of aggressive leads with a disfortion pedal, which is probably a thing one wouldn't usually do, because it's a'12string. Whenever people have a go of it, when I'm at a gig or something, they always approach it completely the wrong way They play it like it's a lead guitar, and try to play scales on it That's not what it's for, I play Rickenbackers because they re not easy to

play, because being a technician on them doesn't mean anything, 'cause they te the kind of guitar that demands a different approach. They demand a more interesting approach. They demand a more interesting approach. They demand that you do something. The Rickenbacker 12-string has made me into the guitarist I am, because I didn't follow those obvious angles down it. I used to play Strats on stage and whatever I wanted to do, I could do But then again, I'd sound like everybody else. I bought a Roland GP8 because somebody told me it was the best effects rack in the known universe I've had it for 18 months, and I've never used it I'm not interested As soon as I plug it in, it sounds like everybody else. When I plug my Rickenbacker into my stereo box, between my old worn out, broken-down, analog Ibanez effects unit, you know what it

sounds like? Me "

Marty was virtually raised on Rickenbackers, "My first electric guitar was a Rickenbacker when I was 14 My brother was a cabaret musician, and a guy in his band was selling it and my dad bought it from him and gave it to me. It was a 60's Rickenbacker with a tremolo bar. It was a beautiful guitar, and I fell in love with Rickenbackers right away. But I did end up buying a Strat in my early 20s, because I didn't think the Rickenbacker was flexible enough for the things I wanted to do. But when I joined the Church, someone from the publishing company told me he was going to America and did I want him to bring me back a Rickenbacker. I said great. In the studio I'd used a Burns 12-string on a couple of songs and it sounded really wonderful So he went off to America and came back with the Rickenbacker 12-string and said, 'Here you are,' took it off my advance, and gave me this guitar. I remember the first day I got it, I couldn't keep it in tune, and it sounded bloody awful. Now, a 12-string is my main guitar; I play it 80% of the time. I play a six-string Rickenbacker on three songs-the rest is 12-string."

Along with their swirling, guitar-driven sound, and post-hippie personas, perhaps this is where all those Church as the Byrds-incarnate rumors started. Willson-Piper took pains to refute them. "I'm a kind of a multi-influenced person," he says. "I've never been very much into one area. I tend to listen to what's going on in every area, and try to put in my own ideas about what guitar should be But here I am, I play Rickenbacker 12strings mainly, and Roger McGuinn's got absolutely nothing to do with anything I ever did. The only song I'd ever heard him play a Rickenbacker on was "Mr Tambourine Man" He had absoutely no influence on me whatsoever, the Rickenbacker thing was purely my own desire and design. The only connection is that I play a Rickenbacker; it happens to be a 12-string, and the band writes melodic songs. Our vocal style is completely different, the guitar style is completely different. I play a sort of driven-sounding guitar, whereas McGuinn was playing a really sweet-sounding guitar. It wasn't really sustained, it didn't have a growl in it. It was just sort of ringing

Koppes is more explicit in naming his influences. "Obviously every musician is influenced by everything that he likes," he explains. "I have a few guitarists who have influenced me, Hendrix being at the top of the list, of course, not just for his technique, because he wasn't even aware of his own technique, but just for his passion, that he was able to soar musically and take everybody else with

him Probably Ritchie Blackmore is another one of my favorites, for his innovations, like the violin technique, and his dark chord progressions and harpsichord approach toward guitar. Jimmy Page, of course, for his ability to play acoustic guitar and slide as well as his lead guitar technique. He was a good creator of songs. David Gilmour is a great stylist and some people have compared me with him, which I always thought surprising, because although they might be right, he was never really

me. I don't want to have them be dissapointed if I don't burn my guitar in front of them every night. I just want to be a creator on the guitar. I prefer a certain amount of experimentation in every song I might stumble upon something one night, and go searching for it again. Sometimes I don't find it, sometimes it takes months, sometimes I forget about it, and then suddenly it pops back again, because I didn't fry so hard."

The Church started their long ascent into American consciousness in Sydney,



"I don't like to place my image or reputation on being a lead player."

a strong influence on me. I think his guitar work is inspired, but technically ! don't like so much fuzz box in my sound, because I think the best guitarists are duys who have so much sustain it should've come out with distortion, but it was clean. I never understood how Blackmore and Hendrix got those clean sounds without the distortion sounding out I've got a hell of a lot of respect for Brian May, I find his experimentations exciting. He can make his guitar sound like an orchestra. Neil Young is a guitarist with bad technique but great feel Lindsay Buckingham, from Fleetwood Mac, is highly experimental and very underrated as a guitarist. He gets great feel, but he also builds up tension in a way I've never heard other guitarists do I recognize parallels in our styles "

Yet Koppes, too, prefers to eschew the lead player mold. "I've always loved lead players," he says. "I'm sensitive to the fact that they're an old fashioned breed, and yet I like playing a good lead. But I don't like to place my image or reputation on being a lead player. I don't like people expecting that from

Australia, where one of the local bands thrashing around the turf in those days was AC/DC. "I remember the first time I saw them," Koppes, a Sydney native recalls. "For the first half hour, I was stunned, just like everybody else in the audience, just mesmerized—this guy's just like a stranded cockroach on it's back, skidding around on stage, and then he climbs up on an amplifier and jumps off. It was just a frenetic chaos and yet the music was intensely powerful. It was really exciting for half an hour, and after that you were waiting for him to pull a new trick out of the bag."

Very shortly after Koppes and bassist/ songwriter Steve Kilbey originated the Church back in 1980, they were doing eight gigs a week. "Playing the gigs made us feel like a band," he says. And as a band they went through their trials by fire to develop their raw ringing experimentations into the powerfully cohesive sound they have on stage today. Through nine years and six albums they fought to build an American base that eluded them until "Under the Mirky Way" crashed the Top 20 last year, bringing



MARTY WILLSON-PIPER & PETER KOPPES

new audiences into the arena. "Having healthy applause after every song, you get a certain energy level straightaway that you can work beyond, which is great," Koppes acknowledges. "But when you're fighting for your existence in front of people who are unfamiliar with your music, that can be exciting too, to win them over."

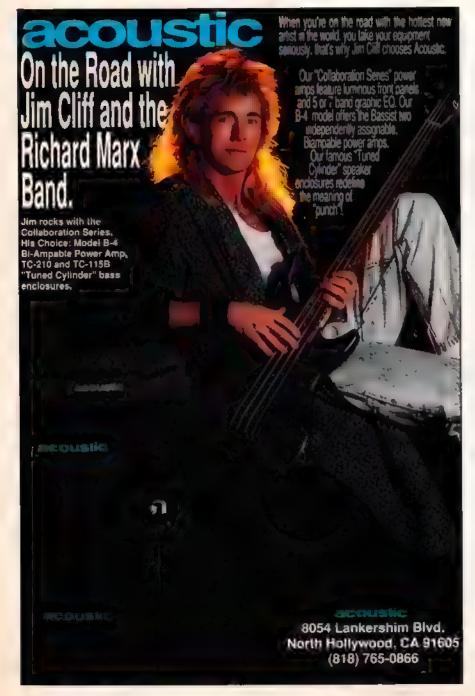
The best way to win over an audience, Koppes concedes, is not to think about it too much. "You try to learn from experience, of course," he says, "but more often than not, there are too many elements involved to know what makes one gig exceptional and another not. There might be a lot of people in the

audience who are not really familiar with your work. There are fans coming to see you who expect something, and other people who don't understand what you're doing. So, basically, you take whatever opportunity you can to enjoy yourself, regardless of what the audience is doing. Sometimes you just can't find your sound, but the audience seems to like it, so you just play your gig, and the audience goes completely mad, and you scratch your head, thinking, "Why bother trying if it's that easy?" Generally, you don't notice too much about what each other is doing, apart from the drummer. The drummer's the link between everybody. He notices if someone's missing beats or out of tune, or something like that, but, generally, as a musician, you probably realize what you're trying to accomplish, even if somebody in your own band doesn't exactly know what you might be trying to do each time

Marty Willson-Piper's perspective is slightly left of down under. "I'm from Liverpool," he explains, "and I can deal with the ups and downs of anything. It's because I'm not scared of making mistakes, 'cause if I do, I don't care. It's an attitude toward everything. Hum lity Make a mistake, get on with doing it better next time. To me, music has to have room for error, otherwise it doesn't go anywhere. Why should anyone try to perfect music? Sometimes I sort of throw my guitar in the air and don't bother catching it. Sometimes I break things and sometimes I delicately execute a beautifully melodic arpeggio. Sometimes I kick my microphone, and throw my guitar across the stage all night Some nights I just stand there and go into a dreamworld. The reason I don't care if I make mistakes or anything, or care what anybody says or thinks, is because for years everybody told us we were no good, and for years we didn't get any encores, so anything we do now is a complete bonus

A couple of years ago, before the Church's new visibility, each of the instrumentalists (Koppes, Willson-Piper and Kilbey) began to work on their own solo Lps. For all, it was a needed release in a time when things seemed to be heading nowhere. For Willson-Piper, his latest solo work gave him the opportunity to test his fearlessness in a new setting. Taking off during a break in the American tour, Marty performed a minitour of his own as an acoustic singer, songwriter, backed by a mere second guitar. "I'm not the kind to hide behind the volume of an amplifier," he says. "I have faith in the songs that I write, the lyrics that I write, and that's all you need, really I knew that there'd be people there who'd like it, and they did '

Still, it was quite different than the rock 'n' roll road the Church traveled "Well, going onstage and doing an American tour by myself with an acoustic guitar, I mean, anything that happened would have been a surprise-if they clapped, jumped, or stood on their heads-'cause I didn't know what to expect," he admits, "The first four or five of the gigs I was just trying to find out how I should do this. You know, I just did it with a friend of mine. I went to London, rehearsed for three days, then gave him the tape, then he came to America, jetlagged out of his head, and we spent a day rehearsing. Then, just before the tour started, I had my guitar stolen, and





DigiTech MSP-4. The possibilities are endless, even if your funds aren't.

The new MSP-4 can produce up to four simultaneous digital effects.

Choose from reverb effects, chorusing, flanging, graphic or parametric EQ, and delays up to .5 sec. And produce up to four of these effects at the same time.

The MSP-4 is fully programmable, and it offers MIDI continuous control for almost unlimited, real-time programming power.
Best of all, the MSP-4 delivers an

unbelievable combination of effects, programmability and DigiTech quality.

Plug in to the new MSP-4 today. For unlimited creative possibilities without the financial side-effects.

::: Digitech

5639 So. Riley Lane Salt Lake City, UT 84107 Telephone: (801) 268-8400



THE CHURCH

I had to borrow another Rickenbacker to get it all together. Then we had to be our own roadies, drive, string our own guitars. I came from being on the road with a packaged tour, 39 crew members and 45 articulated trucks-hotels, sold-out shows of three to four thousand people Then suddenly I was sitting in the back of the car stringing the guitar. . .but then again, I'm from Liverpool, so it took about five minutes to get used to that But it was horrible from that point of view. I want to have a guy sitting there stringing my guitars, helping me out if the pedal gets stuck on the stage, or my microphone starts to slip. I hated not having that. Happily, I got a really good reaction, good turnout, got an encore every night. I liked the opportunity to be intimate with people, too. I mean, I've learned from it, and will progress somewhere else from it."

Entitled Art Attack, the album was done largely with a Takamine acoustic 12-string guitar. "One of the songs was from 1982, one of the songs I wrote white I was sitting in the studio. One of the songs I perceived while I was walking down the street. There's a song

song"---"which ones don't you like?" "Ah, you know, the poppy ones." Perfect. The album is diverse musically and lyrically-it's pop, it's experimental, it's sung in foreign languages and English: there's short songs, long songs. It's got performance poetry on it, a political song, a big ballad country song, a kind of electric drum song. As long as the Church exists, I'll be playing guitar in it, co-writing the songs, singing one here and there. I'll also be writing songs for whoever wants them, whoever's interested, and I'm also going to be doing my solo stuff. I'm going to make as many records as I can with as many people as I can; that's what I do."

In Koppes' solo work, Manchild and Myth, his experimental nature was allowed a freer reign than in the Church, which, despite its predilection for the odd psychedelic jam session, is actually more of a fine-tuned and highly-structured song machine. "I get as much of a kick, if not more, out of catching something musical on a record or tape," says Koppes. "That's the most exciting thing, the conception, writing it, and having it down on tape." This pleasure has its

and then you look back on it and say, "Wow, I didn't realize how ambiguously beautiful and prophetic it was," and you see truisms that come out of your subconcious mind.

Best of all, doing solo work allows Koppes to stay as long as he likes in his home studio, where experiments can occur at any time. "Necessity is the mother of invention," he says, "You might do something in the studio and need to duplicate it live somehow. I found out I could use a tape loop by experimenting with that piece of equipment that I had in the studio. Since then we've gone in and done recording and now that I can build up these things on a tape loop, I've started actually counterpointing some rhythms with this tape loop full of noises. You just build and build until you've got this complete tape loop of wild noise-then you just whack that in and whack it out, with a second of time lapse every two bars as an introduction, and it's got this dramatic, kind of symphonic, effect."

But no more dramatic than the Church's success on the concert circuit in 1988, after a bunch of critically-acclaimed, all but invisible Lps (all five of which have been recently re-released here on their current label, Arista). But if "Under the Milky Way" brought them the wider audience all bands crave, it's "Reptile" that really brings that audience to its feet. "I think we're lucky in that sense," Koppes says, "that people are identifying a song that's probably more typical of us. I'd hate for them to expect another 'Under the Milky Way' of us, a quiet, unusual song in every

respect.

With its sinewy, insistent and instantly identifiable guitar part, a song like "Reptile" only goes to prove Marty Willson-Piper's point. "The guitar parts in the Church are really important," he stresses. "That doesn't make me a virtuoso quitar player, but you'd think what the education should be here is that created parts are as important to anybody as speedy guitar parts. To me, they're more important, because I'm much more interested in a series of chords or notes-like the "Reptile" riff and the chords on that, or some of the things I did on my solo record. One of the songs on there has got 11 chords before the chorus, yet it's so simple that you would never know. It sounds like two chords. I think that's far more interesting than a guy who's running up and down the fretboard like a piece of butter. But people aren't really interested in guitar things like I would do, because you can't really teach them. My quitar style is totally out of my own head. It's purely feeling, an extension of my personality, not somebody else's."→.__



"I'm proud to say that if you told me to play scales, I couldn't do it."

where I have a series of words in rhythm, like a word association game, which started with nothing, built up to a middle, and broke down to nothing. And the reaction to that song is either, "I don't like that one" or "That's the best thing you've ever done." And that's exactly what I wanted with it. If people come up to me and say "I really hate that song,"—"good, then you probably like "She's King," don't you?" And they go, yeah! If they say, "I love that

drawbacks. "Musically, you can be excited by something instantaneously and that can wear off. It's like songs you hear on the radio and then a couple of weeks later, "God, how did I like that? It's so predictable." Sometimes things that we've loved the most have been accidental things that happened on the tape, or experiments that might be very ambitious. The best indication is probably lyrically, because you write something but you don't know what it means,



MEGA-MUSCLE.

Introducing the FX 57 from DOD. The Hard Rock Distortion pedal that combines distortion with delay. For an effect so strong, it's almost overpowering.

The FX 57 kicks out a wide range of distortions with 7 to 40 milliseconds of delay, to give your sound incredible new punch. In a package

that's tough enough to play longer than any other pedal you can buy.

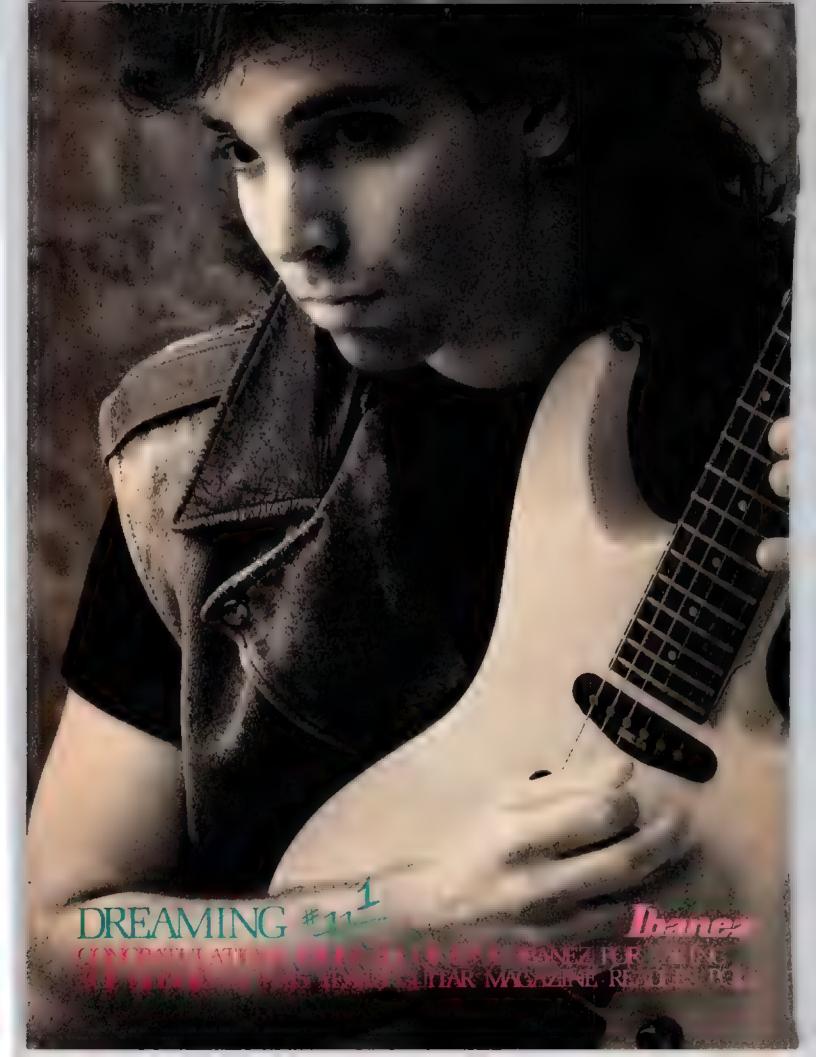
Add muscle to your distortion sound. Check out the new FX 57 Hard Rock Distortion, along with the entire FX series, at your DOD dealer



Put the FX 57 Hard Rock Distortion to work with the FX 40B, the FX 75B and the incredible FX 17 Wak-Volume Inclal, for a complete rock sound at an affordable price.



Manufactured in the USA with an exclusive 3-year warranty



By Andy Aledort

MIRACLE MAN

If you've caught Ozzy on his recent tour, you know he's got a new guitarist named Zakk Wylde, who has chops to burn and is a great showman. Zakk's playing with Ozzy comes from the Randy Rhoads school, relying on a balance between classically-influenced arpeggio lines and burning pentatonic minor passages, all delivered with loads of gusto. Zakk also has a vibrato wide enough to cross the Rio Grande. This tune is in the classic heavy metal tradition of utilizing the concept of triads played against a pedal tone, this time featuring driving sixteenths. The verse and chorus sections are very straightforward and relatively easy to play, with slight overdubbing moving into the chorus. The words "Miracle Man" are produced either by a guitar with a TALK BOX device (the signal is amplified and sent through a tube held in the guitarist's mouth) or by a Vocoder, which is a synthesizer which allows you to phonetically shape the sound with your mouth

Zakk's solo begins with essentially triad shapes arpeggiated, mainly from F#sus4 to C#m/E to D, ending with a fast phrase based on F# pentatonic minor (F#,A,B,C#,E). The 2/4 bars are used to build tension as the band kicks the solo from F# minor to C# minor, and back to F# minor. Over the C#5 vamp, Zakk's lines are based primarily on C# pentatonic minor (C#,E,F#,G#,B). Zakk uses Les Pauls through an extensive rack system to attain his thick sound

ROCK 'N' ROLL, HOOCHIE KOO

For me, the very select few at the highest echelon of rock guitar include Jimi Hendrix, Jeff Beck, Eric Clapton, and the albino from Texas with the reverse Firebird, Johnny Winter. Johnny plays with a drive and conviction rarely heard. From his fast, winding, clearly articulated, sixteenth-note lines, his beautiful wide vibrato and his acoustic and electric slide guitar virtuosity, to his crushing voice, Johnny is a complete innovator and a true master of blues/ rock guitar. After completing his classic album, Second Winter, Johnny hooked up with the remains of the Real McCoys (of "Hang on Sloopy" fame) and formed Johnny Winter And Bandmate Rick Derringer wrote what would become one of Johnny's biggest and most requested tunes, and a great example of Johnny's quitar playing

The tune begins with Johnny and Rick playing complementary parts, with Rick

playing low chord voicings and Johnny adding high triad inversions on top. The F-Bb/F change (in Johnny's part) can be fretted a few different ways: 1) fret the F-like a standard D chord in first position, using the index, ring and middle fingers on the third, second and first strings respectively, and fret the Bb/F by barring the index finger on the first and second strings and using the second finger for the third string; 2) fret the F by barring the first finger across the top three strings and use the second finger



for the second string, and fret the Bb/F by barring the second finger on the top two strings and use the third finger for the third string. This second alternative is unusual but suits the way Johnny's fingers fall on the neck. All of his single note lines during the intro, verse and chorus section of the song are based primarily on the A blues scale (A, C, D, Eb,E,G) with brief use of A pentatonic major (A,B, C#,E,F#). Every other bar of the verse section features the signature riff, based on the A Blues scale, played an octave apart in bars two and six and thirds apart in bars four and eight.

Johnny's solo on this tune is one of his best, featuring great articulation combined with spontaneity and soul. He's one of the few guys who can combine a bunch of hard riffs and make them not only flow smoothly together but gain momentum along the way, building a powerful climax. Work on this solo till you've got it nailed, because it'll help your

chops, and give you a lesson in creativity and musicality

MOTHIN' BUT A GOOD TIME

This "good-time" rock 'n' roll track features some great rhythm and lead guitar playing and is not that hard to master. C.C. Deville combines small chord-voicings with ringing first position chords for the rhythm parts, in the great tradition of Keith Richards and the Rolling Stones. This chordal approach is featured throughout the song. C.C.'s solo is based on the A Mixolydian mode (A,B,C#,D,E,F#,G) primarily, with brief use of A pentatonic minor (A,C,D,E,G) The most difficult riff is in bar nine, try to play these fast legato hammer-ons as smoothly as possible, as this riff by itself is a great chops-builder. Bars 13-15 feature some tough stuff, too, so take it slow and don't force it. The song ends with a cadenza in the tradition of Ritchie Blackmore (see "Highway Star," GUI-TAR, February, 1985) based on the A blues scale (A,C,D,Eb,E,G) with the inclusion of the major third (C#).

BAD MOON RISING

This classic Creedence tunes combines a great melody with simple, catchy guitar parts. Most of the tune features a simple strumming pattern with a "Carl Perkins" effect created by the sixth (8) added to the D chord. Behind the basic rhythm part (and not included in the transcription) is an acoustic guitar which is primarily strumming eighth notes on each chord, played in open position. The solo is again in the Carl Perkins-Scotty Moore/rockabilly tradition, utilizing doublestops and triads.

REPTILE

This tune begins with a U2-ish melody played on a six-string Rickenbacker with a delay unit set to quarter-note triptets. This little riff is based on G Aeoban (G,A,Bb,C,D,Eb,F), as is the accompanying guitar part. Notice how the redubbed guitar parts are integrated along with the basic rhythm part and the vocal melody, and how they develop as time progresses. The song modulates to G major, utilizing a chord progression reminiscent of the Beatles "Cry Baby Cry." The single note lines here are based on G pentatonic major (G,A,B,D,E), before restating the intro figures. The overall sound is in the style of INXS and Simple Minds, combining guitar parts in a very textural manner.

TABLATURE EXPLANATION

TABLATURE A six-line staff that graphically represents the guitar fingerboard. By placing a number on the appropriate line, the string and fret of any note can be indicated. For example:



5th string, 3rd fret

1st string, 15th fret, 2nd string, 15th fret, played together

an open E chord

Definitions for Special Guitar Notation (For both traditional and tablature guitar lines)



BENO: Strike the note and bend up 1/4 step (one fret).



SLIDE: The first note is struck and then the same finger of the fret hand moves up the string to the location of the second note. The second note is not



TREMOLO PICKING: The note is picked as rapidly and continuously as possible.



REND: Strike the note and bend up a whole step (two frets)



SLIDE: Same as above, except the second note is



NATURAL HARMONIC: The fret hand lightly touches the string over the fret indicated: then it is struck. A chime-like sound is produced.



LEGATO BEND AND RELEASE Strike the note Bend up 1/2 (or whole) step. then release the bend back to the original note. All three notes are tied, only the first note is struck.



SLIDE: Slide up to the note indicated from a few frets. pelow



ARTIFICIAL HARMONIC: The fret hand fingers the note indicated The pick hand produces the harmonic by using a finger to lightly touch the string at the fret indicated in parentheses and plucking with another finger.



GHOST BEND: Bend the note up % (or whole) slep, then



SLIDE: Strike the note and slide up an indefinite number of frets, lemant finger at the end of the side.

PICK SLIDE. The edge of the

pick is rubbed down the length

of the string. A scratchy sound

is produced.



(plants) A.H.

ARTIFICIAL "PINCH" HARMONIC: The note is fretted normally and a harmonic is produced by adding the edge of the thumb or the tip of the index finger of the pick hand to the normal pick attack. High volume or distortion will allow for a greater variety of harmonics.



GHOST BEND AND RELEASE Bend the note up 1/2 (or whole) step Strike it and release the bend back to the original note.



HAMMER-ON: Strike the first flower) note, then sound the higher note with another finger by fretting it without picking.



TREMOLO BAR: The pitch of a note or chord is dropped a specified number of steps, then returned to the original plich.



note is struck slightly before the higher, it is then bent to the plich at the higher note. They are on adjacent strings.

vibrated by rapidly bending and

releasing a note with the fret hand or tremolo ber.

VIBRATO: The string is

UNISON BEND: The lower



PULL-OFF: Both fingers are initially placed on the notes to be sounded. Strike the first (higher) note, then sound the lower note by pulling the finger off the higher note while keeping the lower note fretted.



PALM MUTE (P.M.): The note is partially muted by the pick hand lightly touching the string(s) just before the bridge.



SHAKE OR EXAGGERATED VIBRATO: The pitch is varied to a greater degree by vibrating with the fret hand or tremolo ber



FRETBOARD TAPPING: Hammer ("lap") onto the fretboard with the index or middle finger of the pick hand and pull off to the note fretted by the fret hand ("T" indicates "tapped" nates).



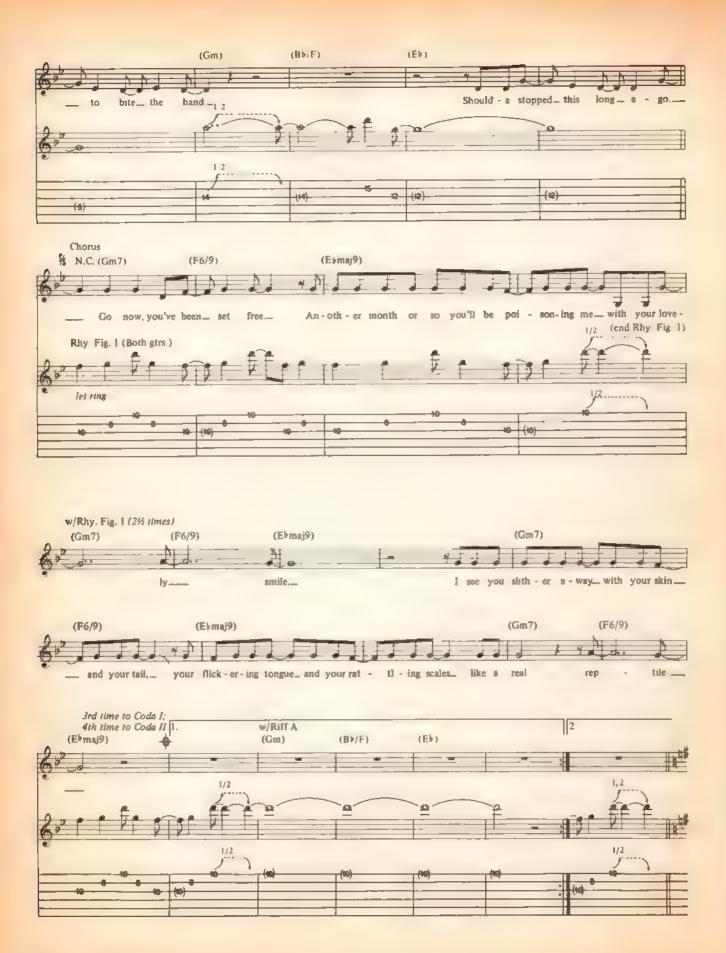
MUFFLED STRINGS: A percussive sound is produced by laying the fret hand across the strings without depressing them to the fretboard and striking them with the pick hand.

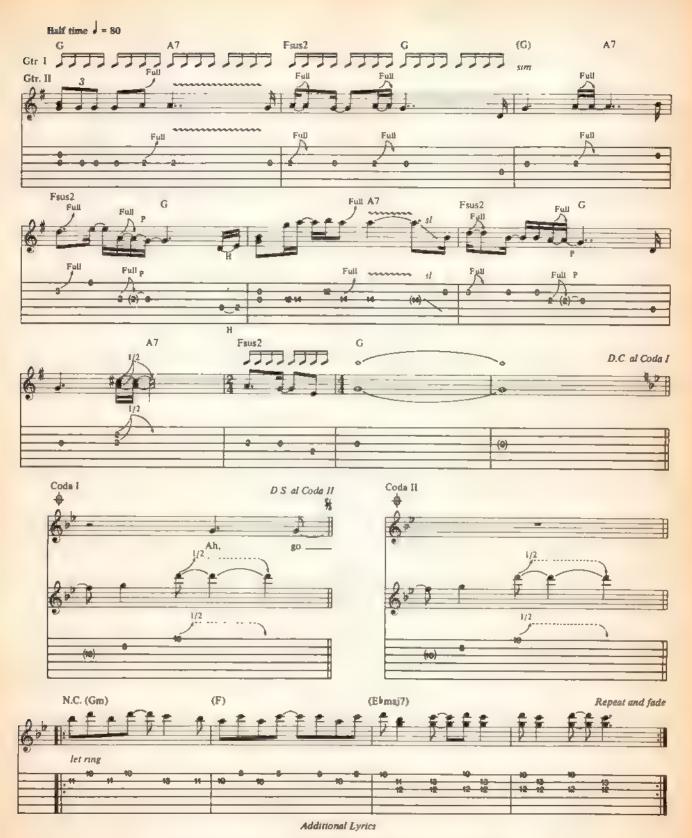
REPTILE As Recorded by The Church (From the album STARFISH Ansta Records)

Words by Steve Kilbey, Music by Steve Kilbey, Peter Koppes, Richard Ploog and Marty Willson-Piper



Copyright© 1988 by Fornata-du-Plenti Ltd (Administered by Bug Music/Worldwater Music and PSO Ltd international Copyright Secured All Rights Reserved. Used by Permission





- Had you coiled around my arm.
 How could you ever know
 - How could you ever know How I loved your diamond eyes? But that was long ago. (To Chorus)
- 3. And I should have believed Eve.
 She said we had to blow.
 She was the apple of my eye.
 It wasn't long ago. (To Chorus)

GUITAR SECRETS

By Joe Satriani

n Ex. 1 I've written a D minor pentatonic scale fingering. Once you get this wired, you'll find you can play it much faster than you could ever pick it. Ex 2 is a sequence from the scale. The sequence is in groups of four It begins with the first through fourth scale tones, then the second through fifth, then the third through 6th, etc. Once you master this, try groups of five (D to C, F to D, G to E, etc.) and then groups of six. And, of course, learn everything in reverse as well. You'll probably find reversing these a little more difficult physically, because it's easier to hammer-on in the ascent than to pull-off in the descent







APPROACH TO THE MASTERING OF HEAVY METAL GUITAR

 Absolute dedication to the highest quality instruction
 Written & performed by BIT graduate & award winner
 Each lesson includes text, understandable diagrams & cassette . No music reading necessary

**No trustor reading necessary
Lesson 1 puts grabbing lasty hythms nght under your finger flos. You'll
learn power chords in awary position used by players like Hammatt A
Herfield Earn gassing chords used by sport & Rhoads. Bright sounding
suspensions & variations used by vizin Hallen & Vizi. All components
behind today's hortest hythms briefs, shards, octave deads, opes power
chards, uncorrentmoral hingering, afternate useings. Pleas chord theory
construction. formulas, velicings, lineersions, etc.

\$14.95

construction, termillas, voicings, tiversions, etc. \$14.95
Lesson 2: Total Scalea & Media: How does one mession the fingerboard? First learn the scales—from blues scales to exotic scales used by loday is fusion & metal missions. Then learn which choics these scales may be played over finally important principles of harmony & theory should be learned. Lesson 2 covers all this including every scale used by virinne Moors. Bardy Moors. MacAughrer Rhoads. Malmsteen Van Halen. Settnani. Lynch. Gifbert. etc., You'll learn pertationics, the sweet including mode, "haumding physigan Speaks physigan content made, "haumding physigan Speaks physigan content made, the mission mission." Verife harmonic misor, diminished. wide-stretch extanded scales. more \$2.95.

Lesson 3: Richinique & Exproses—Once you've learned the nacessary chords & scales. It's time to take the knowledge that's in your healt & put if into your hands. Lesson 3 outlines an organized practice regimen to build bightiming hast pocking & a Navess left hand "No! theam the 15 picking combinations to develop the picking speed of Malmisteen. Gilbert Macsignia & Ninnie Moore. Develop is monatrous left hand with anothmous stretching ability by practicing lichiniques used by Val & Holdsworth 16 centrolass speed by Val & Holdsworth 16 centrolass plass all aspects of technique. \$21.95

Lesson 4: Titels—Covers meny flash tachnique ever put on record-from Hendrix to Halen to Val. First you'il lisem every way imaginable to pub harmonics out of the guitar. Then all other frethoard pyrotechness, crowled & scremars are explained every peoplable variation for 2-hand stage, right hand plays behind left, many other 2-hand techniques, trample but (including all bar antics plas sublit resmole effects in the style of Beck & Holdsworth) taking guitar, raising, stepping, etc. \$24.95

In U.S. & Canada-add \$2.00 postage when ordering one resson. Add \$1.00 each additional resson. Order all 4 leasons & the operation is tree!

N Y State residents add 8 %9 sales tax per lesses. Foreign orders welcome — send U.E. Feeder selly & add \$5.00 when ordering 1 or 2 lessess. Add \$7.00 when ordering 3 or 4 lessesses.

PO Box 162 Dept B. Howard Beach, N.Y 11414



5 DIFFERENT HELD POSITIONS WITH 3 PLAYABLE EDGES. Injected with "FIBYLON" to give a FASTER FLEX-BACK, SHARP, CRISP, AND CLEAN SOUND.

1/4 GROSS (72 PICKS)

ONLY \$10.80

SIX GAUGES TO CHOOSE FROM 46mm 60mm 73mm 88mm 1 0mm 1 5mm ORDER CAN BE SPLIT INTO TWO (2) DIFFERENT GAUGES (mm).

PLEASE INCLOSE CHECK or MONEY ORDER NO C.O.D.'s SHIPPING AND HANDLING



DEALER INQUIRES WELCOME Mail and Checks Payable To: LePik PO Box 5142 Laughlin, Nevada 89029



The Best Parts of Guitar Playing Come from Warmoth



Made in the U.S.A.

For your copy of the most comprehensive catalog of premium quality guitar parts & hardware (in gold, chrome or black), send \$2.00 to:



11610-A 80th Ave. E., Puyallup, WA 98373 + (206) 845-0403

— OF MUSIC –

Aim your music career in the right direction!

- Guitar, Bass & Drum Programs
- Evening Classes/All Styles
- Performance & Recording Sessions
- Visiting Artists: Vinnie Moore, Paul Gilbert. Scott Henderson, Frank Gambale, to name a few.
- Student Music Store & Recording Studio
- AIM exclusively uses Peavey Amplifiers

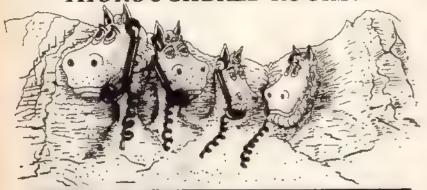
Our curriculum & learning environment will get your playing together!

New Session Begins January 2nd

For FREE Catalog Write or Call 404/242-7717

Atlanta Institute of Music 6890 Peachtree Industrial Blvd. • No. 7 • Atlanta, Ga 30360

WHEN IT COMES TO RUSH ORDERS... THOROUGHBRED ROCKS!



Whatever your viewpoint, we have what you're looking for

TO PLACE AN ORDER, CALL THE TOLL-FREE OPERATOR FOR OUR NUMBER. WE CONTINUALLY STRIVE TO BRING YOU THE BEST WITH:

- DISCOUNT PRICES
- . HUGE -N-STORE INVENTORY
- OF HUNDREDS OF MAJOR BRANDS
- FRIENDLY KNOWN EDGEARLE SALESPEOPLE

STANDARD ZOAT ARK ON SELECT TEWS

- . MAIL ORDER LAYAWAY ALSO AVAILABLE
- . NATIONAL AWARD-WINNING SERVICE CENTER
- FREE FEETEN Shipping"

2204 E. HILLSBOROUGH AVE., TAMPA FLORIDA 33610 (813) 237-5597







HEAVY METAL, CLASSIC ROCK AND BLUES RHYTHM JAM TAPES

Do you want to improve your rhythm and improvising shille? Within a chythm security or unity devery these skills. Fixe Star broke and practice ages and enable out to develop user surregard mythm paging to their and aster than you went have negligible. Be passe of the high quality recording, the sum ages made practices are purely encourage with a color of the

Each apeans brokkether is to be provided in each you know including him as we as provided you will be so the **(quitar bass)**drums): Solice is AII Rhy brass and extension Teels in different less factor by the models complete complete. Commutes know a discounterable like benefits of paging with a band or you have a must for the services quitariat.

Eventure adocts are evaluably professional instructors and studio musicions with extensive experience or switchdish are done sted in providing high quality, and honest products. We stand behind an intidia. Our products are top quality! Guarantee. Also, it has it post are not impletely satisfied with the quarty of hose products in the required to exact our products are top.

Heavy Metal Rhythma Contains 18 different electrons, but reflect the styles of Randy Rhoads, Michael and Rudolf Schenker, plus many more HEAVY METAL RHYTHMS
Tor Guitar Lator Bass
Brok & tape

Classic Rock Rhythms
Contains 18 different rhythms that reflect the styles of
Clapton Page Hendrag stochastic more

CLASSIC ROCK RHYTHMS

Blace Rhythms
Contains 14 different rhythms that reflect the scales of £inc
Clapton, Duane Allman, John Mauall, plus more circle. Also
metales see solo example nom the 14 Blace Solos wide

BLUES RHYTHMS for Bass

Blues Solos for Guitar
Contains Id blues solos each ill hars song, designed to
accompany, he Blues ris him gracies tope. Solos range in
difficulty, i'm beginning to intermediate sevels.

BLUES SOLOS

are in high-quality TDK SA tapes NOTE Shipped UPS or First Class In S and C succe Add \$2.07 postage for 1st product. Add. S, 0: https://disable.com/additional/product.

RI, DIMENTS, LICKS AND SOLOS for Gustar (Vol. 1 & 2) Brees & face

CA residence please add * as

Foreign indexs and \$4.0 file its produc. Add \$2.00 km each additional produc. Please send \$. S. funds only.

Rudiments, Licks and Solos for Guitaz Volume 1 & 2 (combined) UPDATED' Regionals in the median axis is proper.

7. S positions of the more pertatoric scale and 100 tasteful sounding licks in the styles of Page. Hendish, Schenker and

The sample solos a fotal of 117 measures of matscraption includes, metal classic rock and blues solo). If apply, to miss and solos in the fotal classic rock and solos wided. A contract and leaves the fotal class and data specific. Please is a subspecific as in imparty, he me as make and hours, is, for apply

ank could person or states these blayers may use of oil or have channed light channed and process, with privational of their only. Yet of use to have the situation aready with an interest of more resident.

Buy have product and change a knot in product free. All thinks are many at our standard repairmand tablature. Casesters

To order send check or money order FIVE STAR MUSIC PO BOX 2028, SUNNYVALE CA 94087



CAMP ROCK



CAMP FOR GUITARISTS AND BASSISTS GRADES 7-12

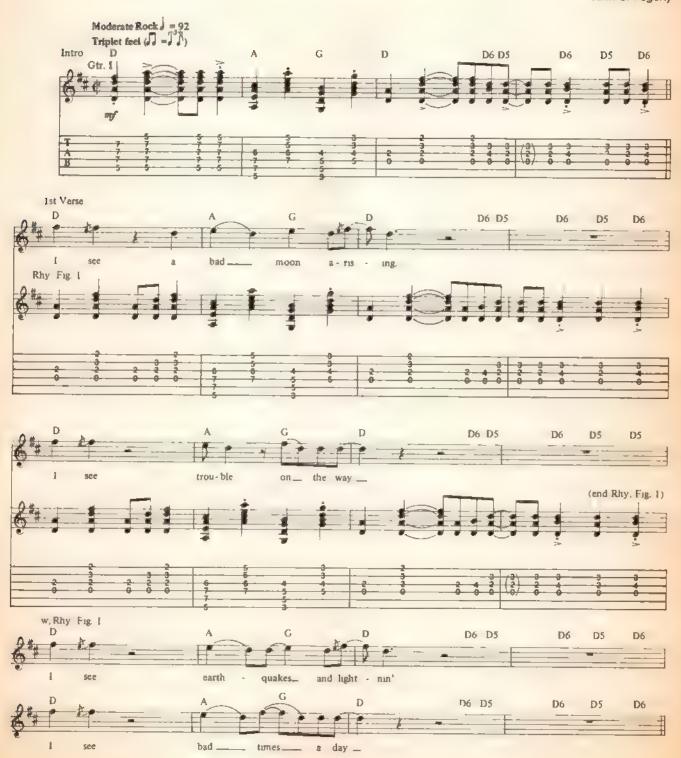
July 23rd - July 28th, 1989

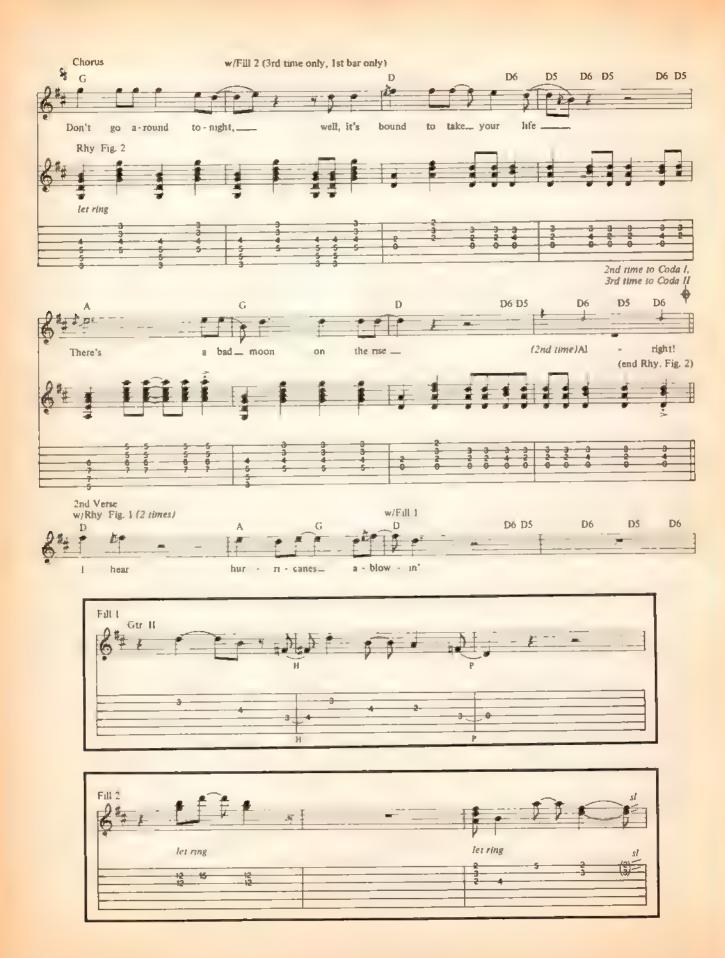
For registration information and brochure write to:

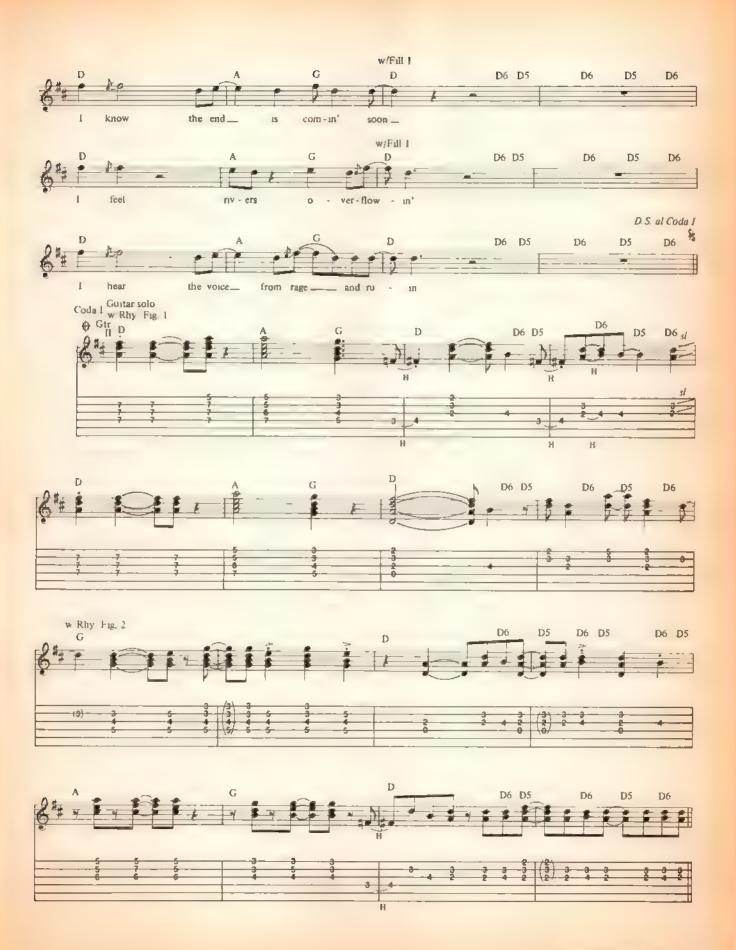
> MICHAELS & ASSOCIATES 15565c twenty-sixth Ave No Plymouth, MN 55447

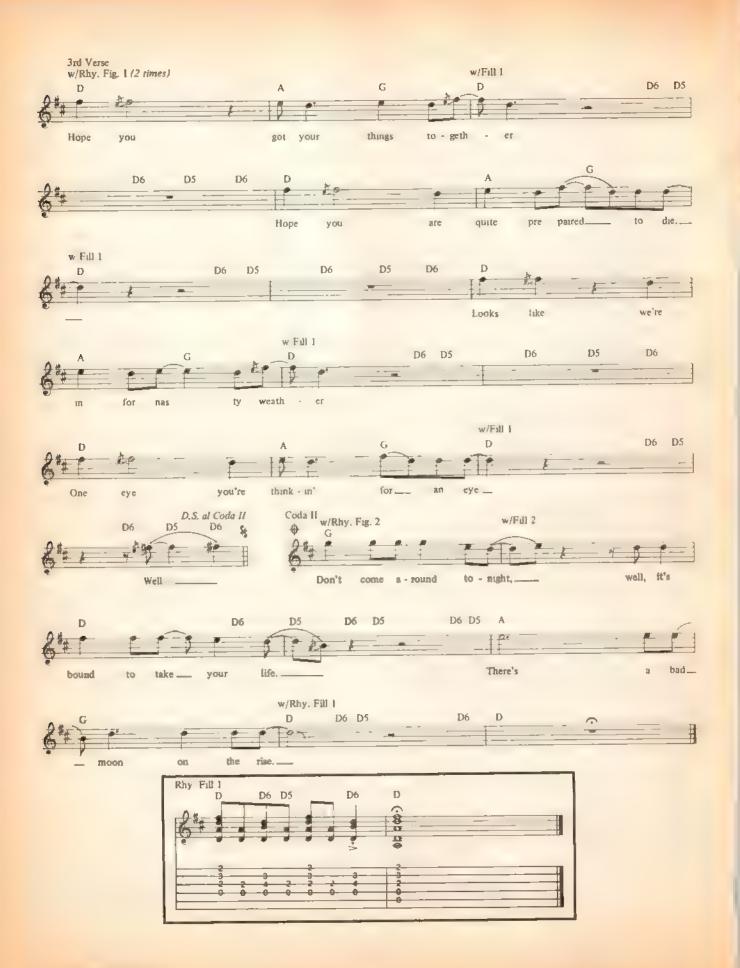
BAD MOON RISING
As Recorded by Creedence Clearwater Revival
(From the album CHRONICLE/Fantasy Records)

Words and Music by John C. Fogerty

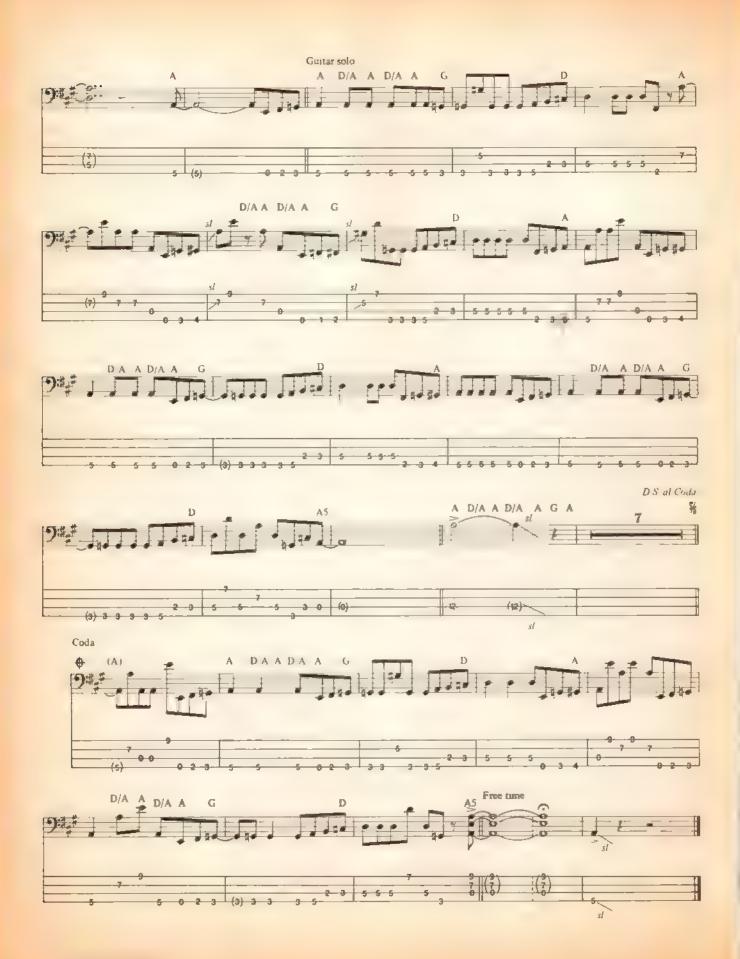












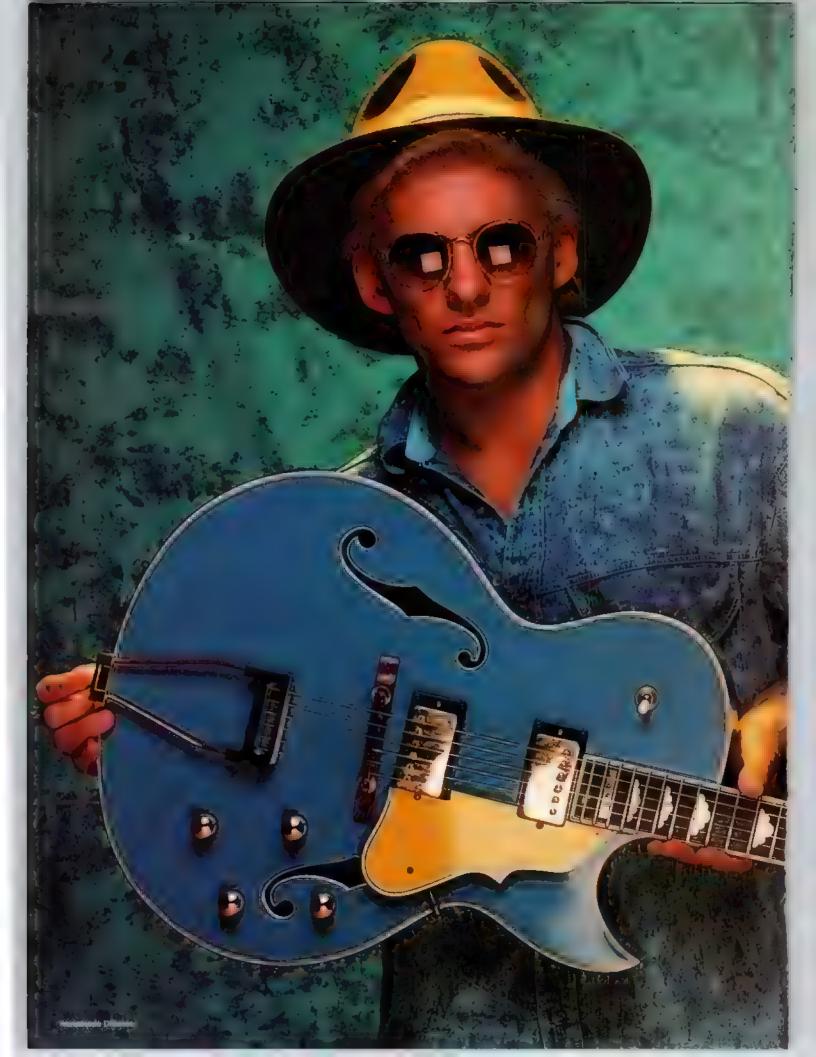
Chris

Chris is considered by many to be the fastest guitarist on the scene: And he knows that Crate will keep up with him as he gets ready for another atunning display of guillar wizardisk The new GBOXLS is stunning too, with 80 hard-driving wetts RMS. Celestion's potent G12K-85 speaker; Craw's refined SCG overcitive circuity inew Shape Matrix controls, channel switching and full-bodied reversal · Crate XL's, with the performance and

versatility to match your artistry, too:

YEARS OF EXCELLENCE

1400 Fergueon Avenue - St. Louis, MO - 63133



CC DEVILLE/POISON

Dundy Or Not

by John Stix

it hit the racks. Poison's C.C. Deville is reveiling in a personal vindication. Though his band's make-over image has kept them from being thought of as serious musicians, it has not diminished the impact of their music on the radio and as a first time headliner. On a personal level, C.C.'s confidence in and enjoyment for what he does keeps him out of the guitar here race and principed into his writing ability and vision of being a beginning. My greatest strength might be my humor, he says. If the poke a little fun at myself and my surroundings, i think it's healthy to do that. My motto is, if you can't do it right, do it anyway? Sometimes the about heing right. Or you werry that it won't lik. I think hall the battle is presenting something in the first place, if you want for a sign to tell you to headline, you'll never be ready. You might heat yourself say you're not readly to play live yet, or do an album or, your songs aren't good enough yet, ritalf the time just by doing it it's going to be right. The act of poing it is 90% of it. The right part can come in time Even if your final product you may be say in that it ain't right. The act of poing the point is a sign of the product you want to be right. The act of poing the point is a point of the world and keep saying that it ain't right. The world are the world and keep saying that it ain't right. The world was a sign of the world and keep saying that it ain't right. The world are the world and keep saying that it ain't right. The world are the world and keep saying that it ain't right. The world are the world and keep saying that it ain't right. The world are the world and keep saying that it ain't right. The world are the world

READY OR NOT

Anything but a wallflower, C.C. Deville may not have been ready for an intensive grilling on his life's work, but he plunged in anyway.

Has the image part of the band been as much a hindrance as a help? It gets your foot in the door in one respect. In another respect it's sort of a drawback. The thing I'm most frustrated with is that we're not thought of for our music. People can't get through the glam thing to listen to the music. An image, a gimmick, may get you a record deal, but it won't sell three million records. Only the music can do that, I think we are a good rock 'n' roll band. We like what we are like Kiss. That in no way should dictate that I can't play, or anyone who wears

eyeliner can't play. It seems like if you have the makeup you're thought of as less than a musician. It seems because of the image we can't get past that hurdle. Now we try to stay away from the glam thing. When we first came out we were a little extreme.

What is the reason for having a million selling record and not being a headliner? It's just making the step. At one point you have to say, it's time to headline When you make that step, there is also a lot more responsibility. There is a lot more money you have to put out initially and you are responsible for a lot more people. For instance, you have 40 people, a crew, the lighting company. You have to be responsible for them and you

could take a bath if you're not careful. God forbid a truck jacknifes. If you do make a stage and you're \$200,000 into a show or production and let's say there's no people coming to the shows, then you lose all your money. This time we had to do it. We didn't know if it was going to work out or not. In fact, it's still too early to say. I think there comes a time in a band's career when you have to say it's time to headline and just go for it. It's a mental thing. God, it's tough to play an hour and a half. When you're opening up you've got 40 minutes and you don't have to pace yourself. When you're an opener, there's no musical package, It's just 100% go. As you headline, you have to give more of a roller coaster effect, because it's an hour and a half. If it's all one thing, it's going to be boring. There has to be little peaks and valleys, and we do that with stow and fast music

Who is your role model?

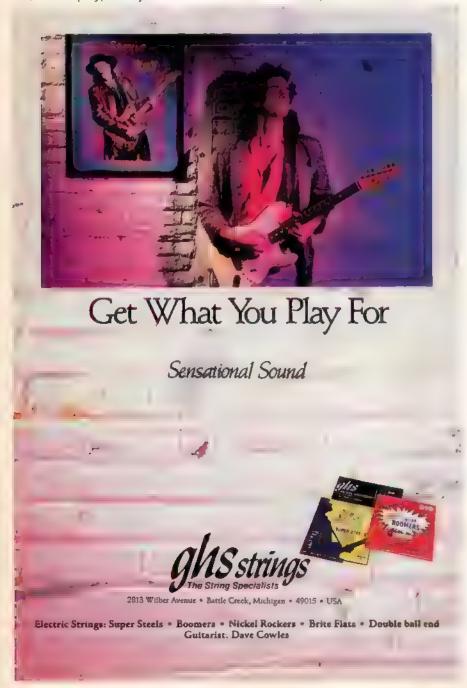
I'm a big fan of Cheap Trick. They have a great concept of songs. A great hook, a great melody. I think the melody is the most important. You can do four chords and put a blah melody over it, and then do the same four chords and make something happen with it. Robin Zander and Rick Nielsen are great at making cool things

They're up on top again, but did they lose it at some point, or was the audience wrong in abandoning them?

Sometimes the public is very fickle. It's very hard to please everyone all the time. That's something that every musician has to face, every entertainer has to face. You'd better do what you do because you love it. The reason why you do something should be because of your inner self, because you're not always going to be popular. Or you might be popular and suddenly, if you lose the popularity, it could be an awful trauma. If you love what you do, the fringe benefit should be popularity. I think it's wonderful with Cheap Trick. They kept doing what they did. David Lee Roth had, a saying that goes, 'All these new bands are here today, gone later today.' If you do what you do because you love it, then you don't have to worry about what happens later.

Speaking of David Lee Roth, did you have a problem going on for a crowd waiting to hear Steve Vai?

No, I look at Poison as a band. I do my thing. Steve respected what I did. What he does is definitely a different thing. He is a world class player. He also has a sense of humor. He loves music for the sake of loving it. I don't think it matters to Steve whether he sells 50 mill on records or five records as long as what's on that record is perfect and what he loves. That's the place to be.



SMALL PACKAGE







ROCKMAN XP 100

Your idea of a portable amp WILL NEVER BE THE SAME

- All MIDI programmable 100 programs
- 100 watts RMS in stereo
- Full ROCKMAN quitar processing adjustable. programmable
- 5-band programmable EQ plus separate pre-distortion EQ
- Stereo echo and reverb, programmable
- Simultaneous stereo chorus, programmable
- Direct outs, headphone out, speaker outs.
- Full-time parameter displays for every control - no guessing, lost settings
- Clear-cut, individual controls for everything
- No confusing LCD readouts, no codes, no searching through manuals!





ROCKMAN WE EXIST FOR GREAT GUITAR SOUND

ROCKMAN XP 100 For the Serious Musician

Made, in the USA \$1098.00



Scholz Research & Development, Inc. Dept. GFPM 1560 Trapelo Road, Waltham, MA 02154 . 617-890-5211



Are you as developed a player in your own way as Steve Vai is in his?

No. Even with my own style I have a way to go. Steve is meticulous. Not only does he have to know it by feel, but once he knows it by feel, he'll want to write it, just because he is so into it like that

Are you a stylist?

Not yet. I hope my career is long enough so that I have a chance to grow into it. I'm caught between being a songwriter and being a lead guitarist Sometimes one has to take a back seat to the other, it's difficult to have a great song and then experiment on great guitar ideas. On the next album I might have an instrumental that says something. Hopefully, by that time there will be something for me to say. I'm just starting now to understand sounds and tones and how you layer in a recording. Normally I would put everything up in the mix, the guitar, the bass, the vocals, but just now I'm starting to get a concept of the music spectrum. What goes down at the bottom, what goes on top As a guitar player, you always want to be the dirtiest, you want that perfect distorted tone I'm starting to learn how to play cleaner, which is a challenge for me. Cleaner in the tone makes you cleaner in the technique. Once you clear your tone up you have to play clean, because you can hear every little thing. It's been pretty good for me to start to clean up

After so many years as a player, why are you starting to learn about tone?

Because when you're making a record you are on the outside of it looking in Half the time when you're playing, you can't hear it objectively, because you're playing it at the same time. When you hear the track outside you take a step out and look at the whole spectrum That's when you start to see what tones work. Sometimes a tone works to a player, but it doesn't work to a listener. The classic tone is a fat rhythm tone and a searing lead tone.

Are you going for something you hear in your head? I'd love to say I was reaching for something in my head, but at this point I'm still experimenting. I don't think I have enough knowledge yet to understand what the thing is in my head. I'm learning to be open-minded. My whole life I was trying to get that thing in my head. The ideal tone for me is one that's clear and distorted, but I don't think it's reality. I'm still searching.

Are you still using B.C. Rich guitars?

I have a few B.C. Rich's. If I see a guitar that I really like, I make sure I buy it That's the best way to do it. I'm totally a neck person. I can love or hate a guitar by the neck. I love the way the Les Paul

body looks, but I don't feel comfortable with a Les Paul neck. I love the old Charvel Strat necks. Those wide flat necks are very comfortable

Has technology made it more confusing for you as a 70's-based guitar player?

I don't get that far into it. I'm a heart player. I had Bob Bradshaw build me a rack and I'm just learning now to not put effects in front of the amp. I could never get enough distortion or gain just out of an amp. I'm learning how to get it now with control, otherwise it's one big distorted thing. Bob is great—he's been a great teacher. I don't want to rely on the gadget to make me change my style. If the effects are good, I'm going to use them.

The old Crayola box has eight crayons. Now you've got 114.

I'm more of the eight crayon type guy With too many nuances you get a little confused. I like blue and red When we did the tour with Steve Vai he was wonderful, and he knows all those things It's wonderful to watch him and see how he plays. I don't have a clue. I just plug the thing in and play it. It works for me. I've got the B C. Rich guitar and Randall amps, and a Soldano amp. I'm running an H&H power amp I'm happy with the tone now. The tone up until this tour had been very nasal and trebly This tour it's fattening out a lot



1989 continues our commitment to provide you with the very best in state-of-the-art Pro Sound equipment, handcrafted Guitars and Basses, and full range Instrument Amplification.

For those of you who know us, you're already aware of our standards of quality and value If you're not familiar with us, this is a good chance for you to find out what sets us apart—and what we can do for you.

That's why our new 1989 catalog is yours-free.

So before you decide on a sound system, guitar or bass, or instrument amplification, see where the new standard of American excellence is being set—CARVIN.

FACTORY DIRECT SALES: 1155 Industrial Ave., Dept. GM96 Escondido, CA 92025 HOLLYWOOD STORE: 7414 Sunset Blvd Hollywood, CA 90046

CARVIN

1155 Industria, Ave., Escondido, CA 92025

☐ Free Catalog

☐ Send \$2 for 1st Class Mail

Name

Address .

City

date 7in

GM98



Announces The Opening Of Our Largest Store

EDISON, N.J.

1831 Rte 27 at Plainfield Ave. (201) 572-5595

Call or write for schedule of Workshops and Classes on MIDI, Recording, Synthesis, etc.

© SAM ASH MUSIC CORP.

Authorized by APPETITE FOR DESTRUCTION Oly. Arranged for EASY GUITAR with TABLATURE Brond Newl CL006855 Finally availablei Every amazing tune from the daring hard-rock classic now transcribed for EASY GUITAR featuring tablature and riffs! "Welcome To the Jungle," "Rocket Queen," "Sweet Child O' Mine," and 9 more are served up for a fretting frenzy! Also includes an exclusive color poster! Also Available: Coming Soon... APPETITE FOR DESTRUCTION APPETITE FOR DESTRUCTION (BASS GUITAR tablature) (FULL GUITAR tablature) Send to: MAIL BOX MUSIC, P.O. BOX 341, RYE, N.Y. 10580 Address State___ Call 1-800-331-5269 between 9am & 5pm (e.s.t.) to charge to your VISA or MASTERCARD.

Please add \$2.00 per book for shipping & handling. Foreign orders add \$4.00 per book.

NY, NJ, & CT residents add appropriate sales tax. All prices subject to change.

How loud are you on stage?

Not that loud. I used to be very loud. Now that the tone is happening I don't have to have it that loud. It sort of sings itself. It's more organized now. Before, everyone was battling. When you're a young band you battle and it's louder on stage than it is out in the audience. As you get older you learn you're there to make music, to make it happen. We're all growing up in that respect. It's a nice tevel now, it's still rock in' roll, but I can hear the box feel about were quitter solo?

How do you feel about your guitar solo? It's the first solo that I actually organized. I do a three-part guitar solo. I do a "Moonlight Sonata" thing, then a thing I call a cross between Roy Buchanan and Jeff Beck. That's my favorite part. It's real bluesy. It's a "Cause We've Ended as Lovers"-type feeling. I love it. It sets a good mood. Then I do a blues thing.

Who made you want to play the guitar? When I was younger I wanted to be

Angus Young

Did you have a signature cover song? did so many covers, but I didn't have a signature song. I loved to do "Smoke on the Water." That and "Free Bird" would bring the house down no matter where you played. In a sense covers are easier. If you're doing your own songs, and then you do someone else's song, that's wonderful. I have a special feeling for Kiss. I think doing "Rock and Roll All Night" is a bit of nostalgia, and it's a good old rock 'n' roll song. When Bret listened to "Your Mama Don't Dance" one night, he thought it was a wonderful song. I listened to it with a heavy guitar in mind and said, that would be a great Poison tune. "Your mama don't dance" is a perfect Poison lyric. On the other side, when you start out as a young kid, the idea is also to become famous. I remember being young and thinking, I can't play these songs that other people have written. I have to write my own

The Bottom line is that's the key I have a good knack for writing songs. That's a God-given gift. When I write, the song is in mind. The guitar part is not in mind. I don't want to clutter up the song. The most important thing is the melody and to get it across. Most of the time when I write music there will be a certain melody line that I like it to follow. I usually sing that to Brett. But it's not like I write all the chords and all the music.

Where will you go for new sources of insorration?

As I get older, hopefully I get a little wiser. I try to pull that into my music. That's my main inspiration. Whether I'm happy or frustrated, I try to get it in my music. I'm not very competitive in that thing where if I hear something I'll have

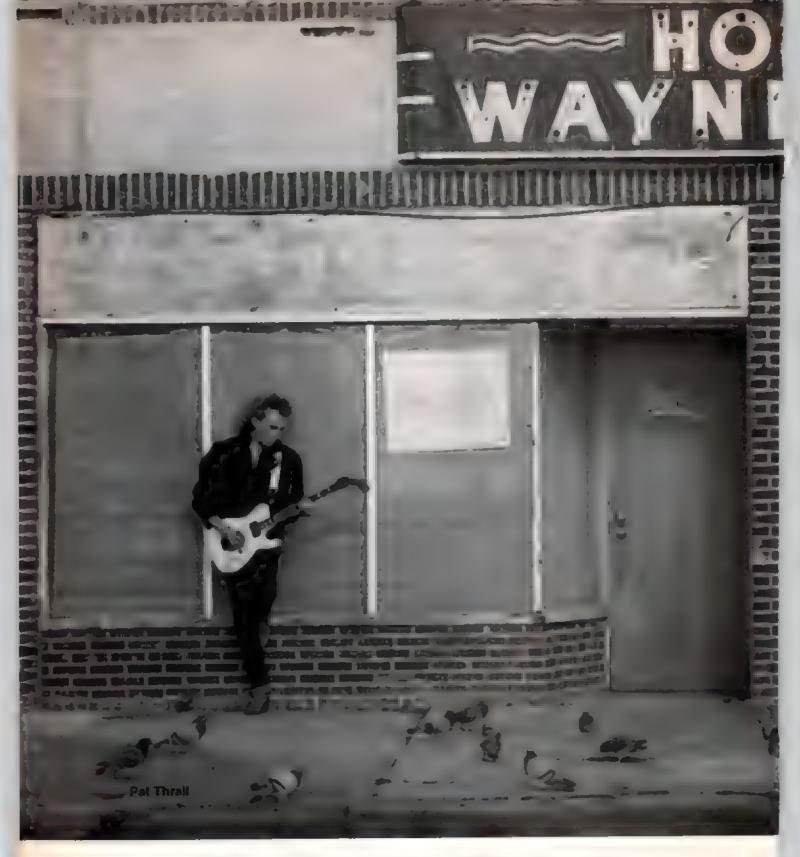


STRAIGHT FROM THE HEART



Vocal institute of Technologi





"You Can Have The House You Can Have The Car 'Cause I Still Got _____ My Guitar"_____

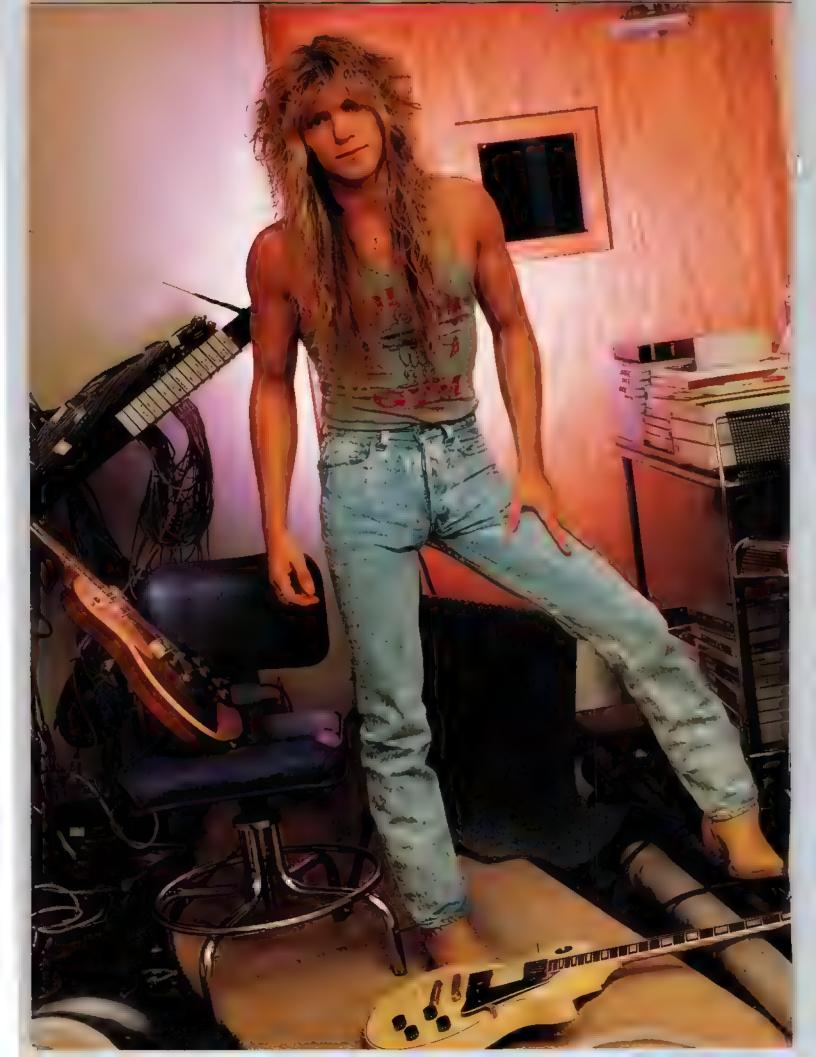
TEL SEL

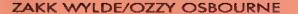
HOT SPOT DELLE



Barrington_

Ad by I.D Enterprises (201)222-0704 ©1989 LaPlaca Music Group





THE **THIRD** LUCKIEST GUY IN THE WORLD

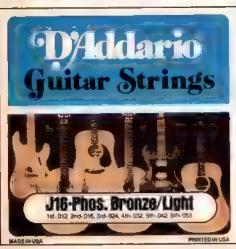
BY JOHN STIX



INTERNATIONAL GUITAR MONTH PAPRIL 1989









International Guitar Month is an industry wide program sponsored y GAMMA and funded by NAMM to expand the guitar market.



in cooperation with GAMMA

(The Guitar and Accessories Music Marketing Assoc.) are proud to announce: Your chance to win the finest in American-made Guitars & Guitar Strings.

Here's your chance to win a Taylor 510 6-string acoustic (retail \$1120.00) or a PRS Classic Electric (retail \$1099.00). To compliment both winners, you will also receive 100 sets of your favorite gauged D Addario string set.

To enter the giveaway, write your name, address & phone number on a D'Addario (acoustic or electric) Guitar Set label and mail it to:

GUITAR GIVEAWAY c/o J. D'Addario & Co., Inc. P.O. Box J Farmingdale, NY 11735

All entries received on acoustic labels will be entered in the Taylor Guitar drawing. All entries received on electric labels will be entered in the PRS Guitar drawing. All entries must be received by April 30th, 1989. All entries must be on original D'Addario labels. No photostats or copies will be accepted! Enter as often as you like.

So hurry and mail in your entry. You could be the owner of one of these handcrafted guitars and fine quality strings. Best of luck to all who enter... Play music for the fun of it and play the best!



APRIL

JOHNNY WINTER

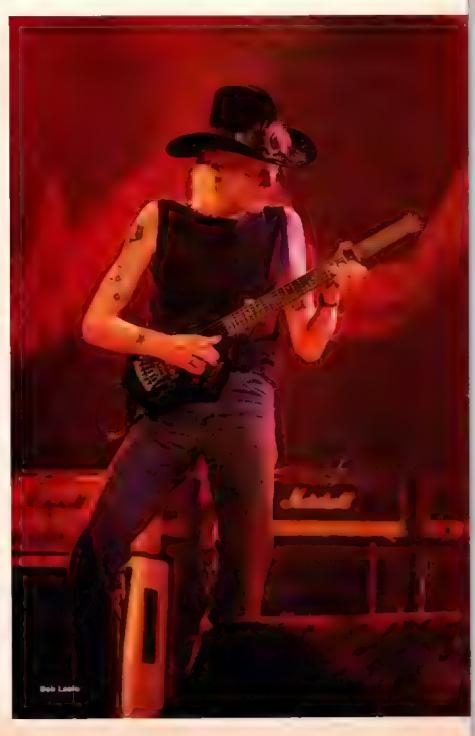
Good blues tells a story and a good storyteller knows not to rush, but how to build and tease to capture an audience. Like the blues itself, the story of Johnny Winter's career has been a continual teasing of and by the fates. In 1969, he was the last in a line of young white boys who sang the blues, that included John Hammond Jr., Mike Bloomfield and Steve Miller. When he put out his first album, on Clive Davis' Columbia Records, it was for the highest advance ever paid in that notoriously freespending era. He was a fixture at his manager's nightclub, the Scene, a stark white on white presence in black leather, touring with Rick Derringer on the tumultuous rock 'n' roll circuit. But the downside was just as fierce, and almost immediate, culminating in a bout with drugs it took years to win, and a return to a blues-based rock format that didn't ring true. Finally, Winter came back to the blues, with a series of albums for Alligator that reunited him with the long lost love of his life. We sent Music Editor and noted meteorologist, Andy Aledort, to check the forecast for this Winter.

If you can put it into words, what is it about the blues that makes it so vital?

I don't know, but I've never been at a point in my life where I was even close to getting tired of it. It does seem like t appreciate it more now than when I first discovered it. What I've never been able to figure out, and I guess I never will, is the reason why some people can listen to a brues record and flip out and love it and other people can listen to the same record and say, "What is that? Whoa that's terrible!" That used to happen with me and my brother, Edgar, He loved Ray Charles and the people who were musically perfect, but I'd play him somebody like Lightnin' Hopkins or John Lee Hooker, somebody who doesn't change on time or the words didn't always rhyme, and they were out of tune and some of those records just made him crazy. I'd turn other musician friends of mine on to these records and they would just look at me and say "What's wrong with you, man? You lost your mind or something?" I still don't know why somebody can just go nuts and it makes them feel better than anything, and other people just don't get it If it doesn't feet good to you, I don't know if it's something you can acquire and make yourself like. For me, as soon as I heard it I knew it was exactly what I was looking for. When I heard my first blues record, I thought, "Where have I been all these years? I've got to have more of this! Now I just want to be out there playing it for the people that want to hear it, 'cause you can't win over people that don't like it

What was the first instrument you

The first thing I played was clarinet when I was four or five, 'cause my father listened to the big band music and he played the sax and banjo. I'd hear stuff like Artie Shaw and Benny Goodman. I played clarinet to try to play that kind of stuff I had braces when I was in the first or second grade and they made me stop playing clarinet 'cause it was making my overbite worse. That was traumatic But then I started playing ukelele





Builtar



JOHNNY WINTER

The Last in Line
Interview by Andy Aledort

March Wales / MW/A



because that's just what was laying around the house. It's like the first four strings of the guitar, so I played uke until my hands got big enough when I was 10 or 11, to play guitar.

Where did you get your first guitar?

I think the first one was just laying around the house. I must have been 12 years old, like '56, or something like that. My grandfather had an old classical guitar and I think there was an old Stella, too, a two or three dollar Stella. messed around on those. The first real guitar that I ever got was a Gibson ES 125 one of those one pickup, no cutaway, archtop guitars. I had that one for a couple of years. I really loved that guitar. Then I went to a white Fender Stratocaster that I had to alter, and it took over a year to get it right. It was one of the many times that I've gotten Fenders and I just could never play them right I'd love to have the Strat that I had then, it was a great guitar. I just could never play it quite right. After that I got Les Paul customs. I had one of the black ones, and I had a white SG style that they still called the Les Paul Both of them were three pickup guitars, but I had them altered to two pickups. The middle pickup just seemed to get in the way Especially with the thumb pick. What bothered me most about Stratocasters was having to play over that middle pickup

"I think there was a backlash against the big blues boom of the late 60's. I was the last straw. It was like, 'An albino from Texas who plays the blues? Forget it.' "

Where did the thumb pick come from? I started out liking to play Merle Travis and Chet Atkins and that kind of fingerpicking style, where you play lead with your fingers and play the rhythm with your thumb, and the thumb pick was really the only way to do that. I've seen some people now who can play that stuff holding the flat pick and playing with their other fingers, but the thumb pick was a lot easier. There's a guy named Luther Nally, who I think is now playing with the Sons of the Pioneers, and he was real good at that style. He sold me that first Gibson and gave me a few lessons on that Chet Atkins-style stuff when I first started playing. He used a thumb pick. It seemed like a lot of the blues guys used thumb picks. Muddy used the thumb pick, Jimmy Reed. For a long time I thought I'd made a mistake and I tried to learn how to play with a flat pick. It seemed like you'd be able to play a lot faster and have more control, but it just never felt right to me. So, I'm still using the thumb pick. I kind of wish I learned how to play with no pick at all, just picked up the guitar and played with the bare thumb. There are guys who can get a clear sound, but it always sounded fuzzy with me. I could never get a clear sound. I guess you got to play with your fingernails, too, to get that. I just started to use the thumb pick and it's too late to change

When did you focus in on the blues?

I heard the blues almost at the same time as I started playing guitar. I guess I was about 10 years old Before I could go out to the clubs, I listened to everything I could on the radio. There'd be stations from the South that would be nothing but blues. Usually, there would be a record store that would sponsor an hour or two on one of these 50,000-watt stations. There was XTRS in Mexico, and Wolfman Jack was on it for a while and before that there was a guy called Dr. Jazzmo. There was WLAC in Tennessee, that had Randy's Records from Nashville and Ernie's Records from Galveston. There was KWKH from Shreveport, with Stan's Record Shop. So all these stations would advertise this great stuff that I'd never heard before. It was about the time that I first started learning the real heavy duty rock 'n' roll stuff like Little Richard and Fats Domino and those people that I couldn't believe! And then, from Little Richard, to hear Howlin' Wolf and Muddy Waters...it was like Fats Domino was a baby compared to somebody like Muddy Waters or Howlin' Wolf So it was even dirtier and nastier and better music of the same kind of stuff that I was liking. For years, I'd go crazy listening to all these stations and spending all my funch money buying literally every blues record that I could find. Finally, there got to be a blues station in Beaumont--KJET--and 1 made friends with one of the disc lockeys, named Clarence Garlow, who was also a guitar player, who made records and played at night

You dedicated Guitar Slinger to him.

Yeah, Clarence really helped me out a lot. You know, I was just a little kid and I got a fake ID and he'd take me around to some of the clubs he was playing at and kept me from getting killed. He was one of the first guys who told me about using an unwound 3rd string, 'cause in those days, there was just Gibson Sonomatic strings and I didn't know anybody who didn't use a regular big ole wound 3rd string. And I was trying to play all these licks where you're pulling the strings. I didn't have any idea of how to do it, and Garlow was one of the first people who turned me on to the lighter gauge strings. When I could actually go out and see people play, it was a whole different thing than listening to the rad o or a record. But by the time I was 14, 15 and going out to the clubs, I'd aiready sat around with the record player and my guitar and had a lot of the licks down. Then there was the whole thing of watching people and getting to sit in

So, when you were 14, 15 you were getting up there and starting to play?

Yeah, that's about the time my parents started to let me. They hated the idea of me going out to play in nite clubs at night. We had a drummer, and the drummer's father liked going out drinking and raising hell, and he would tell all the rest of the parents that he would take care of us. So we'd go out with him and he didn't care what we did for the rest of the night. But at least he'd go with us. My folks thought it was OK

What were some of the first licks that

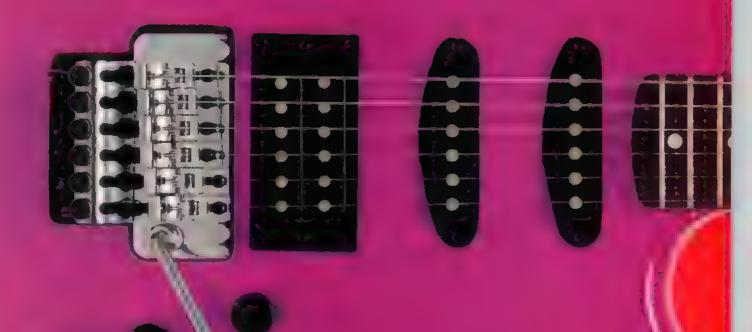
you picked off records? I can remember "Honky Tonk," by Bill

Doggett. Some earlier Chuck Berry stuff I remember Luther Nally had me take home some Bill Doggett records 'cause he was mostly a country & western guitar player and he didn't have any idea and hadn't even heard some of the things I was asking him to show me When I was taking lessons from him, he was showing me real basic things

Chuck Berry had some heavy duty

bends going.

He had some real good stuff. I heard althese bending riffs, and I was playing on strings that you couldn't move I thought it had to be a vibrato bar. When I started, there was no one around to show me that stuff, so from first listening to records I did all sorts of wrong stuff When I finally had people to watch, I realized I should have done a lot of things differently. I never knew you could do finger vibrato completely until Enc Clapton, and that's real strange, because I played the same stuff but I used a vibrato to do most of it. Then when Clapton came out and did this heavy vibrato stuff just with his fingers, it became a point of honor. You had to learn how to do it to be up there with the guys. So, I stopped using the vibrato bar completely and took it off my guitar, and learned how to do it with my fingers That was a whole different bailgame, going from always using that Bigsby to using finger vibrato. Another thing I did wrong was I almost never used the little finger on my left hand. I always stretched the ring finger up. One day I just realized, hey, you're gonna have to change this around. I still use the third finger where a lot of people would use their pinky 'cause I still don't have the power in it.



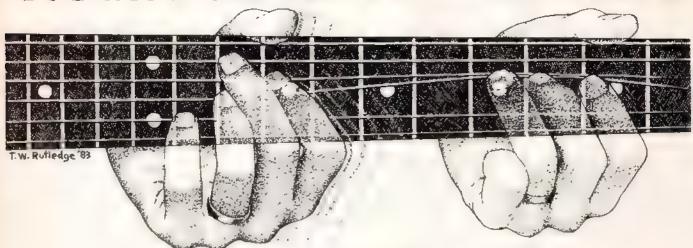
Get ready for a new Classic

Income leant of international designers, musicians the mafismen comes Squie. In quality line of guitars basse and amplifiers for Everyone So compare sound compare fit and finish compare prices. Verillaisenver Squier means unbeatable value.

Introducing the next legend..

For a full color catalog of the all new Squier line send \$2,00 to cover the cost of postage and handling to Squier, \$130 Columbia St., Brea. CA 92621

NOTE-FOR-NOTE TM GUITAR



Want to know EXACTLY how they played it? OUTRAGEOUSLY ACCURATE SOLOS

DESCRIBED IN EXPLICIT DETAIL ON CASSETTE. No music reading involved.

NOTE-FOR-NOTE™ SOLO TAPES

- TAPE \$1 Knucklebones Just Like Paradise The Bottom Line Skyscraper Hot Dog And A Shake Stand Up Eugene's Trick Bag (Crossroads)
- TAPE S2 Mine All Mine When It's Love A.F. U. (Naturally Wired) Cabo Wabo Source Of Infection Black And Blue Sucker In A.3 Piece
- TAPE S2 Mr Scary Kiss Of Death Dream Warriors Unchain The Night In My Dreams Into The Fire Tooth And Nail Alone Again (see R11)
- TAPE S4 Rising Force Heaven Tonight Dreaming Riot in The Dungeons Crystal Ball Now is The Time (see R12)
- TAPE S6 Surfing With The Alien Ice 9 Crushing Day Always With Me, Always With You Satch Boogle Circles (see R10)
- TAPE A Eruption Spanish Fly Ain't Talkin' 'Bout Love Beat It Jump Panama Meanstreet Runnin' With The Devil Cathedral
- TAPE B Flying High Again Over The Mountain Diary Of A Madman I Don't Know Crazy Train Believer Mr. Crowley Reveiation (Mother Earth). Dee
- TAPE C Purple Haze All Along The Watchtower Foxy Lady Voodoo Child (Slight Return) The Wind Ches Mary Little Wing Star Spangled Banner Red House I
- TAPE D

 Dazed And Confused I Since I Been Lovin' You Achilles Last Stand Moby Dick Stanway To Heaven Heartbreaker Good Times, Bad Times Black Dog The Rover Whole Lotta Love Rock And Roll
- TAPE Q Crossroads Sunshine Of Your Love Hideaway Cocaine White Room Badge While My Guitar Gently Weeps
- TAPE H
 You Really Got Me I'm The One Atomic Punk Feel Your Love Tonight Little Dreamer Ice Cream Man On Fire You're No Good Somebody Get Me A Doctor Bottoms Upl Outta Love Again D.O.A.
- TAPE J Women In Love Beautiful Girls Sinner's Swing Hear About It Later Unchained Push Comes To Shove So This Is Love Little Guitars (Intro.) Top Jimmy Hot For Teacher
- TAPE K 5150 I'll Wait Girl Gone Bad Good Enough Why Can't This Be Love Get Up Dreams Summer Nights Love Walks In
- TAPE M You Don't Remember, I'll Never Forget Liar Queen In Love Fire Magic Mirror Trilogy, Opus 5 (Pt. 1)
- TAPE N Shy Boy Ladies Nite In Buffalo? Goin' Crazy Tobacco Road Elephant Gun Big Trouble Bump And Grind
- TAPE 13 Texas Flood Love Struck Baby Pride and Joy Couldn't Stand The Weather Scuttle Buttin' Tin Pan Alley Stray Cat Strut Rock This Town
- TAPE 14 Horky Tonk Women Gamme Sheker Midnight Rambler Stich Can't Ya Hear Me Knockin' White My Guitar Gently Weeps Taxman Get Back And Your Bird Can Sing Let It Be
- TAPE 19 Highway Star Lazy Knocking At Your Back Door Smoke On The Water Rock Bottom Lights Out Communication Breakdown Train Kept A Rolling
- Tabe 22 Edge Of Insanity Hot On Your Heels (Intro.) In My Dreams Shot In The Dark Rock The Night The Final Countdown
- TAPE X1 Johnny B. Goode Roll Over Beethoven Honky Tonk, Pt. 1 Memphis Guitar Boogle Shuffle Rock Around The Clock Hound Dog Rock This Town Stray Cat Strut
- TAPE X3 Sultans Of Swing Hotel California I Can't Tell You Why Midnight At The Oasis Peg Kid Charlemagne Reeling In The Years Runnin' On Empty
- TAPE X4 Midsummer's Daydream Mood For A Day Classical Gas Embryonic Journey Little Martha Blackbird

NOTE-FOR-NOTE™ RHYTHM GUITAR AND FILLS - 2 TAPE SETS:

- R1 (2 tapes) Runnin' With The Devit You Really Got Me Ain't Talkin' 'Bout Love I'm The One Feet Your Love Tonight Little Dreamer Ice Cream Man On Fire
- R2 (2 tapes) You're No Good Dance The Night Away Somebody Get Me A Doctor Bottoms Upl Outta Love Again D O.A Women In Love Beautiful Girls
- R3 (2 tapes) Good Enough Why Can't This Be Love Summer Nights Best Ol Both Worlds Meanstreet Unchained Little Guitars
- R4 /2 tapes) 5150 Jump Panama Top Jimmy Drop Dead Legs Hot For Teacher Girl Gone Bad
- R5 (2 tapes) Yankee Rose Shy Boy Gon' Crazy Bump And Grind Knucklebones Just Like Paradise The Bottom Line Hot Dog And A Shake
- R6 (2 tapes) Over The Mountain Flying High Again Believer Diany Of A Madman I Don't Know Crazy Train Mr. Crowley Steal Away
- R7 (2 tapes) Mine All Mine When It's Love A.F.U. (Naturally Wired) Cabo Wabo Source Of Infection Black And Blue Sucker In A.3 Piece
- R8 (2 tapes) Good Times, Bed Times Dazed And Confused I Communication Breakdown Heartbreaker Since I've Been Loving You Black Dog Rock And Roll Statiway To Heaven
- R9 (2 tapes) The Song Remains The Same The Rain Song Over The Hills And Far Away The Rover Ten Years Gone Achilles Last Stand Nobody's Fault But Mine
- R10 (2 tapes) Surfing With The Alien Ice 9 Crushing Day Always With Me, Always With You Satch Boogle Circles
- R11 (2 tapes) Mr. Scary Kiss Of Death Dream Warriors Unchain The Night In My Dreams Into The Fire Tooth And Nail Alone Again
- R12 (2 tapes, avail March 15) Rising Force -Heaven Tonight Dreaming Riot In The Dungeons Crystal Ball Now Is The Time Liar Queen In Love Fire

Study all electric guitar styles in JIM GLEASON'S

The ROCK PERFORMER'S GUITAR METHOD

"This is a serious set of books with little in the way of personal softsell or ego-coddling. TRPGM is an exhaustive study of modern guitar playing. Topics are presented and explained in depth, supplying a complete foundation for the modern guitar student.

After completing TRPGM, there shouldn't be anything out of reach anymore. The use of scale patterns as they lay on the entire neck and their transformations go further in exploring the fretboard than any book on rock guitar I've ever seen. I can't help feeling that Gleason really knows it all, but has packaged the course in a way that won't scare away rock players. If you want to understand the art of playing the guitar...and if you like heavy rock guitar, get The Rock Performer's Guitar Method. Highly recommended." . GUITAR WORLD

"Book 1 by James Gleason is a comprehensive text that concentrates on soloing and rhythm playing. .Book 1 is full of useful information and deals with its subject in a thorough manner."...GUITAR PLAYER

"James Gleason's . BOOK 3 is jam-packed with important information on a variety of topics, including theory, ear training, scales, modes, chords, melody, rhythm and improvisation."...GUITAR PLAYER

THIS 1230 PAGE COURSE HAS TURNED GUITAR INTO A FINE SCIENCE.

SAVE \$22.50!! BUY ALL FIVE BOOKS FOR \$100.00.

Eleven 90-min. cassettes included!

Study this course for 30 days. If you're not blown away by your improvement, return the materials in new condition for a full refund (not including shipping).

BOOK 1 — 254 pages. Style studies of VAN HALEN, MALMSTEEN, VAI, RHOADS, HENDRIX, PAGE, CLAPTON, SCHENKER, BERRY, B.B KING, over 400 licks, all rock techniques, an EXCELLENT foundation in scales and chords.

BOOK 2 — NOW 312 pages. UPDATED! Music theory, reading, principles of fingering & technique, phrasing and accompaniment. Hundreds of scale, arpeggio triad and chord fingerings. Learn to construct your own scale and mode fingerings. Rhythmic concepts.

BOOK 3 — **308 pages.** A COLLEGE LEVEL BOOK ON ADVANCED IMPROVISATION AND COMPOSITION APPLICABLE TO ALL GUITAR STYLES. Incredibly complete on fingering, modes, harmony, melody, chord construction and progression. 26 scale types, 25 arpeggio types and 4,000 chord fingerings.

BOOKS 1, 2 and 3 use standard notation and tablature. Each book includes:

- Three 90-minute lesson cassettes
- Progressive lesson guide
- Melodic scale & arpeggio patterns
- · Rhythm tracks
- Solo examples
- Ear Training

BOOK 4 — 304 pages. CO-AUTHORED BY JAMES GLEASON and DAVE CREAMER. Dave played with Miles Davis and George Benson acclaimed him as the best young Jazz guitarist in the U.S. This definitive book on arpeggio tingerings includes every scale and chord in common use, the most complete dictionary of useful chord synonyms and scale tone chords ever assembled. Over 3000 arpeggio fingerings. Every related scale is shown for over 90 arpeggio types. Melodic arpeggio studies. One 90-minute cassette.

CHORD PROGRESSION BOOK — This 52-page book has the essential chord progressions used in Rock-related music from 1955 to the present. The 377 progressions are on one 90-minute LESSON cassette.

DEALER INQUIRIES WELCOME

PRICES (U.S. ORDERS POSTPAID):

SOLO TAPES \$15 each, RHYTHM TAPES \$20 per set BOOKS 1, 2, 3 and 4 \$27.50 each

Chord Prog. Book \$12.50 each, 12 Tone Book \$15 each Rhythm Tracks Book \$25.00 each CAL RESIDENTS ADD 7% SALES TAX

U.S. orders also shipped U.P.S. C.O.D. Call TOLL FREE (800) 678-FRET (800) 678-3738

24 hours a day to place your order.

FOREIGN ORDERS SHIPPED AIR MAIL:

Payable in U.S. Dollars by International Money Order ONLY.
Canada and Mexico add \$3 per book.

Australia, Asia, New Zealand, Pacific Islands.and Middle East add \$2 per Note-For-Note™ Tape, \$15 per book 1-4, \$6 per ChordProgression Book,

ALL OTHER FOREIGN add \$1 per Note-For-Note™ Tape, \$10 per book 1-4, \$4 per Chord Progression Book. Allow 2 to 6 weeks for foreign delivery.

Australian customers & dealers can obtain our products from M.C.G. Music in Sydney. Call 02-665-0250 or 02-231-4973.

Rock Performance Music, Dept. G P.O. Box 126, Berkeley, CA 94701-0126



THE THIRD LUCKIEST GUY IN THE WORLD

Have you thought about the enviable position you're in, having gone from nowhere to headlining arenas?

I know everybody is going to tear me to bits. Believe me, I cut down guitar players, too But it doesn't bother me, 'cause I know if I wasn't playing with Ozzy, I'd tear down whoever was playing with him. That's just the way guitar players are. Somebody asked me if I knew how many guitarists it takes to screw in a light bulb. The answer is six. One to screw it in and five to sit around and say I could do it better than that

When you got the nod for Ozzy you turned up the gears with the pentatonic scales. Would you have developed a

more speedy style if you were playing around with your buddles?

Of course. It was the pressure of the situation. I wanted to play a lot of fast stuff on the record, but Ozzy goes, 'Don't play that. Why do you want to play that?' I said, 'Oz, I want to put something fast on the record so people don't think I suck.' He said, 'That's why I picked you for my band—because you don't play like everybody else. You're not playing Yngwie on acid every other solo. I could have just hired the first guy that auditioned if that was the case.'

Can't there also be speed with great

Without a doubt it can be done. Yngwie

Is living proof Frank Marino wails. What I like about Eric Johnson and Frank Marino is that they play really fast but it still sounds like rock 'n' roll and not like Yngwie Malmsteen. It's all attitude. I enjoy listening to their stuff more. I used to be so into the Yngwie thing when he first came out. He blew me away. Now, to me, playing like that is pointless. It's just following what everyone else is doing Even if someone came out now who had developed this style seven years before Yngwie, the average person is going to say, so what, you sound like Yngwie.

Does No Rest for the Wicked establish your style?

No, and I don't think I'll ever think that anyway. But I know I have my own personality in what I'm doing. I know when I bend those notes with my vibrato, that it sounds like me. When Eddie first came out and did "Eruption," he must have known he was good. He had a clear style on that record right away. I don't think I have it yet, but I can feel what I'm playing

You seem to play pretty much with the pentatonic scale.

Everything is pentatonic scales. I get a lot from John McLaughlin, Frank Manno and Eric Johnson. They are all pentatonic scale players. What's the sense of playing diatonic scales? Everybody is doing it now. Now matter how fast you play it, it's stupid. This way, if I play fast pentatonic scales, it doesn't sound like every other guitar clone out there right now. I don't do any tapping. I don't play with the bar. I go out of my way not to Because I play classical guitar, I figured I'd use chicken picken'. Why let my right hand technique go to waste? I'm not going to play classical guitar on the record. I had to fight for some of the country stuff. It doesn't sound like country anyway. I tried to explain that to Ozzy. No matter what, the music is just too heavy and my guitar sound is blaring with distortion. I could play some country licks, which is what I did when I learned those Albert Lee licks off his videotape, and when I end up playing them through a stack and a wah wah pedal, it sounds so far away from Albert Lee it's not even funny. It's a totally different sound. I had a whole bunch of country things on "Demon Alcohol" and "Crazy Babies." "Devil's Daughter" is all chicken pickin'. You couldn't do it without picking 'em. It's in almost every solo I wanted to put in as much country stuff as I could. Sometimes I was right at the edge and Ozzy would look at me and say, 'Book that one baby. You can't play that on the record '

Do you feel you're in a situation where you're never going to really get to swing?

Continued on Page 84

FREE! Kaman Guitar Tuner Offer!



Play Kaman Strings and Get Tuned in!

Here's a remarkable one-time offer that's too good to pass up. Go to your local participating Kaman Musical String Dealer. Look for the counter display

announcing the Free Kaman Guitar Tuner Offer (it's a \$39 95 retail value!) and get a special redemption coupon with your next set of Kaman strings. Save the set wrappers from your

favorite Kaman Strings. When you have 12 set wrappers (any mix of guitar and/or bass strings) send them to us with the coupon and \$5.00 (check or money order) to cover UPS shipping and handling and we'll send you a quartz guitar ser. Start saving your Kaman string

tuner. Start saving your Kaman string wrappers now-offer ends April 30, 1989!



Kaman Musical String Corp PO Box 837 Bloomfield, CT 06002

KAMAN



RICATIN

B.C. RICH PROFILE: LÁNNY CORDOLÁ

"For over 20 years, I've built guitars for some of the world's best guitar players. In the tradition of Jeff Beck and Jimmy Page— Lanny Cordola (House Of Lords) is one of the best guitar players I've ever heard."

-Bernie Rico Founder, B.C. Rich International

"The girls knew it before I did.

Lanny Cordola can do wonderful things
with his fingers. One of them is playing
fiery solos."

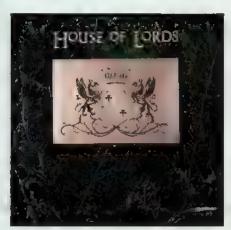
-Gene Simmons

Lanny is featured with his new B.C. RICH GUNSLINGER and CUSTOM XP-100. The world's fastest guitar for today's best players.

Hear Lanny smoke on HOUSE OF LORDS' debut album. On SIMMONS/RCA Records, cassettes and compact discs.



Robert Market



6530·1·R







Tinkin ® Registered Marcin Registered Rec Corporation.

What are some of the early Muddy records that you picked stuff off?

I guess the first Muddy stuff that I heard was on those radio stations and they played whatever was released at the time the mid 50s, the stuff with Pat Hare on it. The first album that changed my guitar playing life was the Chess, Best of Muddy Waters. On that record he was playing slide, and in the mid-50s he wasn't playing guitar anymore, he was just singing and impressing the girl. This is before white people were listening at all Playing your own guitar was just not cool for a while-it was cooler just to be up there looking groovy. Then there was all this primitive stuff on his records, where he was playing guitar and I didn't know what it was, it sounded like steelguitar playing to me. What was amazing was that you could hear somebody was playing the slide stuff then you'd hear him fretting with the fingers, and you can't do that with a slide. He was doing both at the same time and I didn't know what was going on, 'cause this was before I had read any books. In fact, the first I ever read about any of that stuff was the liner notes on each of the blues albums. They always called it "bottleneck' guitar, and they'd tell you about guys breaking the necks off bottles or playing with steak bones and stuff, so I tried all that stuff. I tried playing with test tubes and lipstick holders, and I even played slide with my watch crystal for a while I didn't even know what the tuning situation was. Then I started to figure things out from listening to how certain notes in chords would ring out, whether it was open-tuned or not. It took a lot of listening to tell what the open tunings were. Then I started using all these different objects to try to get a decent tone I took it real seriously, but it wasn't something that they would pay for in the white clubs where I was making all the money Nobody had ever heard of it, so it was only something that I did for fun in my spare time

You got a great natural sound on all the studio Muddy records you produced.

Muddy had done a couple of records right before, that he wasn't happy withthe sound quality wasn't right. I think what happened was that technically things got too good, people didn't know what to do with the equipment and things sounded so clean, that it was hard to get a blues or a hard rock record sounding hard. For years, records were made by recording everybody live with one or two mikes, and then all of a sudden there were baffles with several mikes on each guy. We just went back to the other way I didn't really know what to do, so I got this engineer friend of mine, and I played him all the old records that I liked, and some of the

new records that I didn't like. We got him to try to figure out what made the new records sound not quite as good. or in some cases, just terrible. I thought the best thing to do was to go for the old-style sound without doing anything modern to get it. We had a big room and we had mikes on everything plus a mike overhead that picked up the room sound, and we ended up using more of that mike than anything else. If anybody made a mistake, though, you couldn't just take it out and throw in something else. We had to get it right when we were doing it 'cause we couldn't doctor it very much later. We all really had a good time making those records. All of them were about the same; we'd go in and do the whole record in about three days. Muddy never had any problems. he'd sing the stuff right all the time, and usually we didn't need more than three or four takes of anything. We used a lot of first takes 'cause everybody knew what they were doing and just went in and played.

At the time that you made those records, the mid-70s, it wasn't the most happening time for the blues, especially in light of the tremendous resurgence of the blues lately.

It's weird how that seems to come and go, but I think there was a backlash against the big blues boom of the late 60's. I mean, there was so much blues then that even if you didn't like blues you almost had to have a blues band. It was so happening and such a fad in the late 60s that it had to self-destruct. It seemed like I was the last straw—they couldn't handle any more after Johnny Winter It was like, "an albino from Texas who plays blues? Forget it." It went from being so popular to being completely out, and finally when we did Hard Again it started a mini blues revival

That probably was the real beginning of what we're seeing now.

That, and Stevie Ray Vaughan getting discovered. It's too bad that it always seems to take a white guy to get discovered for people to go back and re-discover the black guys that really started it out. I don't know if blues is the kind of music that ever will be the thing, in fact it's probably better that it isn't. I kind of like it better when it's there for the people who want it. But it's a drag when nobody's playing it and the younger kids that would like it aren't even aware of it

One thing that's resurfaced many times is "The Things I Used to Do," that you did with Hendrix. What's the story behind that session? Did you jam together a lot? Yeah, we played together a lot. That particular song is one of the millions of things we did. Mainly, he wanted to learn how to play slide so he'd get me to

play while he would watch. He'd take the tape home and play around with it. We did a lot of stuff that he was trying to turn into songs for himself, but there wasn't any real reason for that particular song except just to have fun. He really wanted to learn how to play slide. He had studio time booked at the time, so he'd go down to my manager's club, the Scene, and after hours get people to go to the studio and jam, and then he'd write songs out of the ideas he'd gotten the night before

I came across The Johnny Winter Story, with "Gangster of Love" on it. Was that an unauthorized release?

There were millions of albums and they're still coming out. I made my first record when I was 15 and I didn't sign with CBS until I was 25, so during that ten year period I recorded for a million different labels. I did a lot of work with other people where I would just get paid like three bucks an hour playing for whoever came to town. I recorded all kinds of stuff, enough for five or 10 records. Later all that crap that I recorded in the old days came out.

With the records you did for Alligator, I don't hear anything like "Rain" or "Anything for Your Love."

Those two tunes aren't straight blues. I was real happy with All gator, but they just didn't have the money for promotion. They just weren't a big enough labet A lot of people weren't aware that the records were even out there. And I was afraid of going with a bigger label; I was afraid that they would want me to do something real different. These people at Voyager said, 'We pretty much want you to do the same thing If you could just concentrate on doing at least 1/3 of the record with radio in mind try to do something that might make it to airplay.' That wasn't much to ask. But I don't think we actually did any of the record with radio in mind, really And they've been really good about not trying to get me to do anything in particular to be commercial

When you did "Raised on Rock" and "Strangers" on Johnathan Dawson Winter III, it's not like it was so different from what you're doing now.

No, I don't think so I don't really feel like there's any big change. I'm just trying to do the same thing I've always done and hopefully get across to the new audence, young people. I guess that's what you keep trying to do, to let the younger kids know that this kind of music is still around, or is around, period.

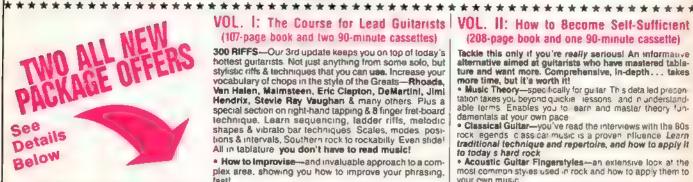
When did you stumble onto Firebirds?
A guy named Ed Selig from St. Louis sold me my first Firebird. In fact, I think he sold me almost all my Firebirds. There was a friend of his from St. Paul

named Pete, who sold me a couple of

Guitarists: GET SERIOUS (while having FUN)

Stop wasting your time and money on short tapes and a few riffs with no applications...fingerboard formulas that look great on paper, but require a degree in physics to figure out...expensive packaged lessons that promise one skill level, but deliver another.

information-packed book plus cassette tapes. All courses teach and demonstrate a different range of skills, and are filled with straightforward and honest insight for the guitarist who wants to take the Try Sound Connection. We're better than ANY other mail-order



I stand behind my product. If these lessons aren't all I promise, return the book and tapes within 30 days for a full refund.



Here's what's being said. . .

"The Complete Course for Rhythm Guitar," lives up to its name in more ways than one. Ande is a seasoned instructor speaking with the voice of experience.

Volume IV can stand alone without the earlier books, but is an excellent addition to his first three. The author should be commended for his interesting, informative treatment of material that is usually (and wrongly) considered boring. This course is a welcome change from books that concentrate on "Instant speed metal two-handed multi-octave arpeggios to be played wearing spandex." and should be a required adjunct to any book on soloing for the serious student looking to be a well-rounded musician. I hope his next book is on schedule... GUITAR

(107-page book and two 90-minute cassettes)

300 RIFFS-Our 3rd update keeps you on top of today's hottest guitarists. Not just anything from some solo, but stylistic riffs & techniques that you can use. Increase your vocabulary of chops in the style of the Greats—Rhoads. Van Halen, Malmsteen, Eric Clapton, DeMartini, Jimi Hendrix, Stevie Ray Vaughan & many others. Plus a special section on right-hand tapping & 8 finger fret-board technique. Learn sequencing, ladder riffs, metodic shapes & vibrato bar techniques. Scales, modes. positions & intervals, Southern rock to rockabilly Even stide! All in tablature you don't have to read music!

- How to Improvise—and invaluable approach to a complex area, showing you how to improve your phrasing,
- · Ear-training-A unique system of melodic dictation designed to show you how to learn any solo yourself & free you from endless lessons.

VOL. I: The Course for Lead Guitarists | VOL. II: How to Become Self-Sufficient (208-page book and one 90-minute cassette)

lessons because we offer complete courses. Each includes an

Tackle this only if you're really serious! An informative alternative aimed at guitarists who have mastered tablature and want more. Comprehensive, in-depth... takes more time, but it's worth it!

Music Theory—specifically for guitar. This detailed precentation taxes you beyond quickle lessons, and in understandable ferms. Enables you to learn and master theory fundamentals at your own pace.

 Classical Gultar—you've read the interviews with the 80s rock egends classical music is a proven influence Learn traditional technique and repertoire, and how to apply it to today's hard rock

• Acoustic Guitar Fingerstyles—an extensive look at the

most common styles used in rock and how to apply them to VOUR OWN MUSIC

Song Writing-Detailed instruction formulas & common sense tips. Talent alone isn't enough, learn the skills required. Plus—chapters on rhythm styles, speed and coordination. drills and much more

VOL. III: The Advanced Course for Lead Guitarists (115 page book and Iwo 90-minutes cassettes)

Written in the style of Vol. I, Volume III goes EVEN FURTHER to help you achieve the necessary skills of advanced lead guitarists. Requires no formal sight-reading BECAUSE IT'S ALL IN TABLATURE.

- 150 ADVANCED PHRASES—for you to use in your solos. These longer phrases were carefully chosen to adapt to had rock and were drawn from the same extensive range of guilar legends as the classic Vol. I course. Vol. Ill begins with the popular bluestiffunced phrasing (in the style of Clapton, Beck, etc.) that is so often the root of many heavy metal solos. The next section contains phrasing examples in the style of today's heavy metal heroes. Finally you can spice up your solos with classical phrasing from the holinew generation of "Bach & Rollers" (in the style of Malmeteen and others).
- Techniques such as playing on the melody phrasing from the chords, double-stop riffs, parallel playing with intervals, how to phrase bi-dextrally advanced modal theory synthetic scales exotic modes, & many other unusual ideas for making your solos stand out. Plus 12 mythm tracks for you to sam with.

VOL. IV: The Complete Course for Rhythm Guitar (118-page book and two 60-minute cassettes)

Divided into beginner, intermediate & advanced sections, Vol. IV allows you to proceed from simple basics to advanced concepts at your own pace. You don't have to read music!

- The INTERMEDIATE SECTION goes beyond power chords and leaches you how to use 7th inversions in your rock & buies playing plus comping chord subbing and alternate parts. This is nit a mind numbing jazz thesis. Instead, you intern how players like Van Halen & Stevie Rey Vaughan use these ideas and how you can foo
- The ADVANCED SECTION leaches you chord melody ar anging, comping chord substitution and extensions & alterations. Don't expect one of those boring chord dictionaries!
- The CASSETTES contain ideas from the book, plus many extras Learn how to create self-contained jam sessions, where you pisy both rhythm & read—also give you a lengthy private lesson in ear-training to help you become more self-sufficient. ("I demonstrate these techniques using material by today's top artists like Springsteen, Bon Jovi, Dokken & others. This way you'll have a true grasp and understanding.

Address

CIN

210

Marie

Important Marine Schools in mediately discon Introduction of the state of th electric & acoustic guitars, amps & equipment Ande Flavelle's First Video lesson! A complete course (100 minutes long!) packed with useful information, without filler ads and endorsements! Today's guitarist absolutely must understand all his equipment! Yet, many otherwise competent musicians are continuously haunted ____ by poor intonation, guitars that buzz, amps that hum, and many gu tar than just strings! And what you don't know will hurt you! Whether you are ooking to overhau, your favorite axe, or are in the market for a new electric or acoustic this informative and interesting (and often humorous!) crash course in guitar maintenance and knowledge is for you. The money you could save on just one preventable repair job could easily be more than the page of Postage hending CHECH ONE O'GET \$ 1945 23 no. 1300 \$300 3 29 95 Video. \$ 2995 1 4995 Added to 1 and College of the Colleg ALLINE II AMARICA CARANTA IN THE TRANSPORT OF THE PARTY O \$ 75.00 **FIOUS** COMPLETED THE SECOND OF THE SE than the price of this video! esterit all appopulat Attended to the state of the st



This instructional package is for edu-cational purposes only and makes no claim of participation or en dorsement by any of the artists. sted above Sound Connection, Inc.

1983, a 1985. 1987, % 1988

Firebirds, too When I was playing festivals. Ed and Pete were going into these little towns and buying guitars for nothing, fixing them up, and selling them to rock stars for a fortune. But actually, he sold me my first Firebird for \$250. Real cheap. He sold so many Firebirds after that, and he always gave me great deals So, I bought most of my Firebirds from Ed Selig He still has a music store. Silver Strings, in St. Louis

Did you flip your lid for Firebirds when you first got them?

Yep. I thought, this is the best guitar—it sounds like a Fender and plays like a G bson. I still use them for slide, but I think the Lazers sound better to me. I can play it better and get more of what I want than on a Firebird

You're using a Lazer guitar now?

This is actually a new one that I got made right before the new record. It's a two pick-up model. The main thing that bothered me about that other one was it had just one pick-up and that really did get on my nerves, because the rhythm pick-up is the one I use the most. This guitar has a wider range of things I can do with it now. It's real close to the Fender sound I always tried to get Something that sounds like a Fender, but didn't play like one

You keep your guitar tuned down to D? I started doing that when I started play-

ing these Lazers. It's a ridiculous reason. You'll never believe this. The string gauge I was using was 009, .011, .016, 024, 032, .042, and the Lazer this guy had just sold me had a gauge heavier on there starting with .010, .014, .017, 026, etc. Usually, I would just change the strings, but I'd been carrying this quitar around with me, just messing around with it. I hadn't plugged it in-I bought it without ever trying it. I bought it because it was small, and I figured it would be nice to take on planes with me, but when I plugged it in the amp, it sounded so good, I wanted to use it right then, so I figured I'd tune it down. That sounded real nice, and when I finally did decide to change the strings, I put the same set on it and just tuned it down. I really kept thinking it was just gonna be for a while, and it's been four years now. I just like the way that extra low note sounds. It was also easier on my voice; I tended to do things in the same key except having everything down two half-steps on a lot of the songs. Since I was gettin' older, my voice was changing and getting lower anyway, and that made it easier I break a lot less strings this way, too. That's another thing I like, 'cause I was breaking a lot of first strings when I was using the 9's. Using these, I almost never break the E string

You pick hard, too.
Yeah, I pick real hard using the thumb pick, and I have it set up pretty high, too. Another problem I had with Strats is it always seemed that you had to put more energy into pulling the strings than on a Gibson, and you can push not as hard and bend further than on a Strat, I don't know why that is. It used to drive me crazy. I'd ask every guitar player and every guitar maker why and nobody seems to know exactly; it's just the way it works

You pick hard, too.
Yeah, I pick real hard using the thumb pick, and I have it set up pretty high, too. Another problem I had with Strats is it always seemed that you had to put more energy into pulling the strings than on a Gibson, and you can push not as hard and bend further than on a Strat, I don't know why that is. It used to drive me crazy. I'd ask every guitar player and every guitar maker why and nobody seems to know exactly; it's just the way it works
You must be a fan of T-Bone Walker.
Once I started hearing more T-Bone

You must be a fan of T-Bone Walker. Once I started hearing more T-Bone Walker stuff, I felt like a lot of Chuck's stuff, and even Hendrix's riffs had to come from him.

I've always told everybody that if there had to be one person that influenced me most, it would be T-Bone Walker Most people don't hear it, because I don't sound anything at all like T-Bone. He had that fat guitar and played with a flat pick and he didn't have any vibrato to speak of, but he would change the rhythm around completely That stuff, and he played a rhythm style that didn't quite fit what anyone else was doing. To me, he was electric blues guitar. I've heard B.B. King say that, too, that he learned most of his stuff from T- Bone 1 really think that T-Bone was without a doubt the father of Electric Blues Guitar. It's hard to conceive, but even if you learned how to play blues without ever hearing a T-Bone record you would still learn from him just from all the people he influenced

You've spoken of blues influences. Did you get anything from rock 'n' roll?

To me, Chuck Berry is like the Jimi Hendrix of the 50's. Nowadays, guitar players learn and start out with Chuck Berry, but in those days, he was so far ahead of the other people that were doing rock 'n' roll Ricky Nelson's guitar player, James Burton, was also one of my favorites. He did the original "Suzy Q," by Dale Hawkins. The first time I ever heard that cut I thought it was so great. Simple stuff sounded so good. That's been the biggest change in guitar playing over the years to me. In the old days, it was bad to play too much, especially if you were a rock 'n' roll player. Then it kind of changed where you could get away with doing more, and now guys are just playing great stuff. In the old days, the guys who played really good stuff were jazz players. Rock 'n' rollers were immediately counted out. Chuck Berry kind of made up rock 'n' roll guitar. And he used all blues riffs. He was just a blues guitar player. People are always asking me, "What's the difference between blues and rock 'n' roll?" There is really no difference **



No boundaries.



Music is suppored to be for the heart and soul. And imagination. If shouldn't have arbitrary limits. If should speak to your infinite potential.

That's what I like about the RGX is a constille enough that it can on it company a lot of the kinds of feelings I have when I play.

was great, because something that was a stock proline guitar. No custom alterations, nonothin'. I just use it exactly the way it comes."

RIK EMMETT

YAMAHA

You the electric guitars and busses.

your authorized Toucha guita

ire: Yamain Manie Conscission, USA, DGA Birinion, P.O. 804 6660, Ruena Park, CA 90622



ZAKK WYLDE/ OZZY OSBOURNE

Continued from Page 68

Live, in my guitar solo, I get to do as much of the country thing as I want What's Ozzy going to say? 'I want to make an announcment to everyone There will be no country fiddling at this concert.' Live I can do it all I want. That's what I want to be my bag. I want to have a swinging rhythm where I can solo over it, as opposed to some slow heavy metal beat which is kind of limiting. You've always got to solo off what the band's playing. What's the sense of playing country grit fiddling off some mosh rhythm? Putting slide guitar in heavy metal and the country bit has not really been done. Albert Lee has done it but not in this context. It's so cool soloing over boogle shuffle music. When the band is swinging you can play a lot of syncopated guitar lines. Most heavy metal is straight four You can't syncopate your lines on that.

You got a bit of slide guitar on the record. I expected to hear a little more

than I did.

I wanted to put more in, but Ozzy said, 'Hey, this isn't a Rory Gallahger record.' Ozzy didn't like me using the wah wah a tot either. I used a wah to end the "Miracle Man" solo. I step on it and bend a note. I whack on the wah pedal just to get that high boost. It was originally on the "Devil's Daughter" solo, when the Johnny Winter lick kicks in. Ozzy said, 'Man, cool out with the wah.' I had it on "Hero," with the slide on it. That's the extra song on the cassette and CD. I said, 'Oz, I like using the wah pedal. I don't use a whammy bar. I don't do taps. I've got to have something that sounds kind of cool.' I got the slide in "Bloodbath in Paradise." I'll get more of it on the next record.

You're in a unique position in that you have to play solos by Randy Rhoads, Jake E. Lee and Tony Iommi. How does that feel?

Ozzy never said anything about it. He asked what I was going to do with the solos. I said, 'I'm going to play them the way they are on the record.' It's fun for me anyway. When you're in a cover band and you play a song exactly the same as the original artist, you feel like you're them. When I play a Zeppelin song, I think I'm part of Led Zeppelin and get into it. That's what's so much fun about playing cover songs. I play the solos the way they were because they're good, it's all the same music, but different ways of going about it. I still play the Sabbath stuff much the same way with Tony's solos. We do "War Pigs" and Geezer is cracking up because I like the way Tony played. My favorite song of lommi's is "Hole in the Sky," but we don't play that. Tony was the riff master of all time. I don't think anyone has come up with better riffs than him and Jimmy Page. I'd say he created a new style of music. Let's say thrash metal was never created. You had normal Zeppelin rock and the next thing you know, there's Metallica stuff That's a new style of music. That's what Sabbath did. Tony created a new style of music with the riffs. They were the furthest thing from Led Zeppelin. Led Zeppelin was more rhythm 'n' blues/ rock 'n' roll. Compare "Into the Void" with the heaviest riffs Zeppelin ever had-"Whole Lotta Love" and "Heartbreaker"-and you can hear the difference. Think about how far ahead of his time he was. Ozzy was saying Sabbath were a lot like Metallica are now

What was the greatest strength of Jake? His picking and his vibrato. The way he picks you could always tell it was him, with his squeals and harmonics. George Lynch does a lot of squeals and harmonics, but he and Jake sound totally different. Listen to the end of "Bark at the Moon." The notes are stinging. His 16th note rhythms are also his trademark. There is only one rhythm that is a bit like a Jake rhythm. That's "Tattooed Dancer." You'll notice all the riffs are 8th notes, except that one. With Randy it was the classical thing he had going

Classical music is considered a big brother to heavy metal these days. But classical guitar is not like heavy metal guitar.

No. Nothing about it helped on this record. The only thing is, I can use the fingers on my right hand to pick the strings. That's about it. I can't use that element in the music because that's what Randy used, I can play classical guitar, and I want to show everyone I can do it, but you can't be that stubborn. You have to be smart enough not to let your pride get in your way. I'd like to jam on some classical and show everybody I can rip. But everyone would only say, big deal, Randy did it on the first album. That was his trademark, classical guitar That's what separated him from Eddie Van Halen. Eddie was waiting blues, fast, radical whammy bar Randy had all this class and classical guitar.

How are your solos constructed?

They are improvised until I get all the things that I like. I'll sit there for a few hours, hang out and get some junk food and soda, and jam until I feel I got what I want. Then I say, roll it, I'm going to take it this time. And we record it. Ozzy and Bob Daisley both helped me with my solos. I'd have a tape of us playing rhythm at rehearsal I'd put the solo on and Bob would say, 'It's too much there, why don't you play less?' Ozzy ended up listening to all the solos. I got to one where I wanted to play something really fast and I was going for it. He said, 'All

the solos sound real good so far, why do you want to put a bad one in there?" There's a part in "Devil's Daughter" which is a Jimmy Page or Johnny Winter cliche, which was going to be a real fast bit, but then I started doing that familiar riff. It fit so well, it was like kicking into fourth gear. I'm sure some people, especially guitar players, are going to think it's cheesy, but it sounded real good to me If there is one thing I learned, it was to feature the quitar solo so it's another part of the music. Put it in a different key and different rhythm. In the 60s and 70s they often they did it that way. The guitar solo was another piece of music. These days, too often the guitar solo stays in the same key and in the same rhythm as the guy singing There is no launch pad for the guitar solo, so it doesn't lift the tune. It's more like I think we need a guitar solo in here, so they just stick one in. For "Purple Haze," Hendrix set up the guitar solo with a build up. He didn't go "Excuse me while I kiss the sky," and just go right into the solo

You have a pretty thick sound on the record.

There's four rhythm guitar tracks on every song. I did two rhythm tracks with Roy Thomas Baker, and then we went back in and did it again with Keith Olsen. He beefed my amps up more and

we did two more passes on top of the other tracks I doubled every solo

Was doubling the solos a problem?

After I just learned the thing, I would be able to double it with no problem, right off the top of my head. I don't see what the big deal is about doubling. I think it sounds better when they're not as precise. It sounds a little thicker.

How much of your sound was already developed when you went to record?

The sound I wanted was real fat, the fatter the better. Not so it's muddy, but so it's real tight. Ronnie Le Tekro has a wicked sound on the Tell No Tales atburn. His guitar sound on "10,000 Lovers" is phenomenal. That fat sound is what I heard in my head when I went into the studio. Sharon Osbourne said. 'Don't compromise for anything, it's got to be really good. Get the sound the way you want it.' I never got it until Roy Thomas Baker left and Keith Olsen came in. I remember when we were doing the ballad "Wire," which is not on the American release, I asked Roy to get some bottom end stuff. He said, 'You've got to be kidding.' He was shocked. I said, 'I don't like the sound of it.' It was a second division bootleg guitar sound. When Keith came in, I told him the guitar sound I wanted, and he whacked it right out

What was the problem with Roy? Why

Figure out hot licks! Slow 'em down to half speed

2-Speed Music Study Recorder from Workshop Records

THE CASSETTE RECORDER FOR LEARNING MUSIC the only recorder available with this unique combination of features



TWO SPEEDS

Switch back & forth from full to half speed, listen to the tune normally. At half speed listen to the tune slowly and exactly one octave lower, so you can pick out those "fast licks."

PITCH CONTROL

Lets you fine-tune the speed of any tape so that it will be in tune with your instrument.

CUE & REVIEW

Permits you to repeat a phrase with only a single touch of the rewind button.

PLUS:

BATTERY OR A.C.
OPERATION
BUILT-IN MICROPHONE AND
SPEAKER
RCA TYPE LINE
JACKS (IN AND OUT)

GIVE US A CALL TODAY FOR SAME-DAY SERVICE

 Name
 (Wr out

 Address
 1%

 City
 State
 Zip

Phone (_____) ____ = _____ (
Card #___ Exp. Date

| Workshop Records • P.O. Box 49507 • Austin, TX • 78765 • (512) 452-8348 or (512) 328-2777

Plus \$3.00 shipping {Write for shipping info outside continental U.S.} TX residents add \$14.40

() Check

() Money Order () VISA/MC

) AIGW/WC



John Nady, President, Nady Systems, Inc.

"Your continued satisfaction is our highest goal."

Thanks to you, Nady Systems sells more wireless than anyone else. More, in fact, than the combined sales of the twenty or so companies that now have wireless as part of their lines.

There's one reason for this: you get the best performance and value with Nady Wireless.

And we get the most satisfied customers. It's as simple as that

Customer satisfaction is something that everyone talks about. But your support indicates that our commutment to excellence in design, service, follow up — the whole "look and feel" of dealing with this company — sets us apart.

That's the one thing that hasn't changed over the tenplus years we've been selling wireless systems.

We were the first to use noise-reduction (companding) circuitry with wireless. Several years ahead of the rest of the industry. This was a direct result of my quest to satisfy the real needs of musicians in a stage setting before coming to market. I started Nady Systems when I knew I "got it right"

The Nady 101/201 systems we introduced last year fulfilled my ultimate goal. It was our intent all along to make VHF wireless performance affordable and available for everyone. Even with all the confusing claims out there being made by competitors and imitators, the Nady 101/201 became the best selling wireless ever.

The Nady 201 broke the price/performance barrier for VHF Diversity Wireless Systems. The 201, and the non-diversity Nady 101 VHF are the best-selling wireless systems ever. By far.

You were the judge when it came time to buy a wireless system. You listened for the quietest, truest audio. You recognized that despite extensive advertising, the wireless systems with dBx* noise reduction just could not measure up. Nor were you enticed by the numerous microphone manufacturers rushing to add wireless to their offerings. You talked with other Nady Wireless owners, verifying that what we said about our flawless RF link and reliability was true.

Ultimately you chose Nady Wireless. For that you have my sincere thanks and my assurance that your continued satisfaction is our highest goal.

John Washy

Customer satisfaction starts with excellent product, but it doesn't end there. Drop by your Nady dealer — part of the best sales and service network in the nation — for a demo. Or write us for more information on Nady Wireless, Nady MOSFET Guitar and Bass Amplifiers, Nady Effects and the innovative Nady SongStarter Nady Systems, Inc., 1145 65th St., Oakland, CA 94608.

"diltx is a registered rademark of BSR Vorth America

(C) 1989 Nady Systems, Inc.



ZAKK WYLDE/OZZY OSBOURNE

couldn't you get that sound?

I'd say I want this sound. Roy would say, 'What sound?' He'd go, 'You're supposed to know what sound you want." Instead of him working to get the sound, he figured I knew how to set up my equipment and how to get my sound. I had just bought the gear from Lee Jackson and walked into the studio. I played through the stuff at Lee's house. The rack was sitting in his living room and I heard a killer guitar sound. We brought it to the shop and I played it through two stacks and I said, this is the sound. I've got to have this. I didn't know how it was going to sound in the studio I didn't know how to work the rack. Lee was in the studio the whole time we did the record, to tweak it. They had to put a piece of plexiglass over the dials, so I wouldn't touch them and ruin it

What else did Lee Jackson do for you? Everything. Lee designed and built my whole package, with four heads, two Ashley FET 500 power amps and two custom Metaltronix 100 watt heads and a rack, I have three Lee Jackson Perfect Connection GP-1000 preamps: one for clean, two for dirt. I have a Simmons SPM 8:2 MIDI mixer that splits the signal to the heads and then the rack. The only time it splits is when I hit the clean channel and then it splits the heads off. With those heads you couldn't get a clean sound. It says on it "Metaltronix: Built to Blast," and that's all they do, just wait It's such a tight sound. At loud volumes the whole room will be shaking and you still won't get any feedback. You get mounds of sustain. The speakers are high wattage Celestions. Lee calls it the Zakk Attackk Rakk. It has a Furman LF-8 Power Conditioner Light Module, two Nady 701 Wireless receivers, two Roiand Dep-5's, one Yamaha SPX-90, and two Rocktron Hush IIC noise reduction units. I don't use any of the stuff like the Yamaha SPX-90 to its fullest extent. All I want is a good guitar sound I can rely on, where I can turn it down and whack it out. The only pedal I want to step on is a wah wah I've got a Boss Super Overdrive if I want to get feedback holding those notes. I was never able to get a sound where you had mounds of sustain and the thing wouldn't feed back constantly. The Super Overdrive is on mostly all the time because it cuts it and gives it a bit more edge. Your harmonics sing a lot more. That sound is on the record, too. I have a chorus from the SPX 90 and a Boss Chorus in reserve

understand the vocoder on "Miracle Man" was flown in from the demo.

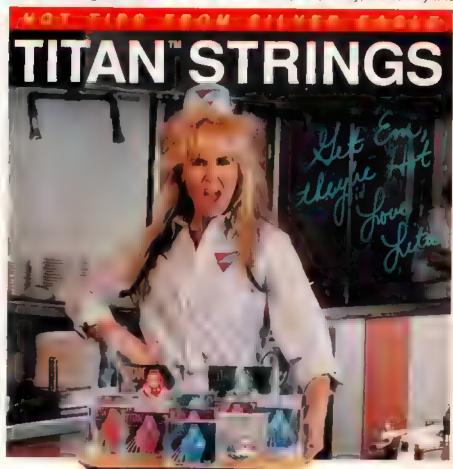
When we were working on the song I was going to use the vocoder for the solo and it wasn't happening. I kept saying "I Am Iron Man" with it. Where the solo started, I switched it to "Miracle

Man" and recorded it to a Fostex. It sounded real cool. Ozzy's voice was already on there singing "get wasted." It sounded like "Miracle Man get wasted." It sounded like "Miracle Man get wasted." Ozzy said, 'That is really cool; keep it on.' When we went in to record, it sounded awful. It sounded like 'Miracle Man from New Jersey with a cold.' The keyboard player, Johnny, took it from the Fostex and put it in his Emulator and it worked. We couldn't get it to sound good with all this expensive equipment What's your guitar story?

I use Les Pauls with EMG pickups. That's it. The reason why I use them is because I saw Dave DiPietro of T. T Quick play them. It's the simplest guitar. I can't handle guitars with tons of but-

tons on them. I traded a white Gibson doubleneck and a black Les Paul Custom for the striped guitar I used on the album and for this cover. The reason I got the stripes on it was because before I painted it, it was a Randy Rhoads guitar. I'd be pissed if I was in the audience and saw a guy playing a Randy guitar. I can play on Strats Once I got a whammy bar I thought, I'm going against everything I believe in. Everybody and their mother plays a Stratocaster with a Floyd Rose, I used the back pickup on the Les Paul. I like using the front pickup to get a nice smooth tone. Ozzy said, 'Book that cow sound.'

How did writing songs work out? It was me, Bob, Randy, and Johnny who



With the multitude of guitar and bass strings on the market, serious guitar players have to look to a leader to provide the very best product for their playing and performing needs. And now, Silver Eagle is proud to present TITAN*** Guitar and Bass Strings.

Silver Eagle's string design engineers have taken a quantum leap in revolutionizing string technology with their exclusive "Temper Tech" process. This major metallurgical breakthrough gives



1-818-988-1334

TITAN[™] Gultar and Bass Strings the colossal power, brilliance, and sustain you're looking for, and they last and last and last!

So, the next time you visit your favorite music store, ask for.. No. Demand TITAN™ Gultar and Bass Strings. And prepare yourself for the ultimate string experience.

Available at finer music stores nationwide. TITAN Strings



The best straps. Now, the best strings.

© SILVER EAGLE DESIGNS, INC. 6747 VALJEAN AVE , VAN NUYS, CA 91406-5870

6-INPUTS, 4-TRACKS LESS THAN





Sub-Mix Section. The X-26 sub-mix section allows you to adjust pan and gain for either tape or source on each of four channels. You'll find many uses for this 4 x 2 sub-mixer, which is very useful for overdubbing.



puts, Master and Monitor Stereo Outputs, Stereo Effects Receive and Tape Sync Out give you plenty of mixing flexibility. Stereo Effects return is an especially nice feature for all mixing applications.



Monitoring Flexibility. With the X-26, you can monitor the main stereo buss, the aux buss (effects send) and the sub-mix buss. You can monitor the logical combinations, too.



Metering Flexibility. The X-26 allows you to switch the 4 meters between Tape (Tracks 1-4) and Mixer (Stereo L + R and AUX Send). You'll be able to see everything from input to output. What's more, multicolor LEDs also indicate tape mode and recording status

X-26

The Newest Multitracker in the Finest Tradition.



started writing. I had all the riffs. I remember Sharon saying, 'Get more things like "Bloodbath in Paradise." We want real heavy stuff.' I was writing riffs that if I were to listen to the record they'd make me stand in front of the mirror and rock out in my room. For a song like "Miracle Man," me and Randy were just jamming around I was doing a funk thing, tapping with my thumb on F# and pulling up on the B and E strings. It sounded like a Kool and the Gang song. Randy started playing a straightforward heavy metal beat, while I had a clean guitar sound and started using a wah pedal. I whacked the distortion on and we started getting into it. Randy developed the stops in the song Ozzy did all the melodies. The first take when he came up, he'd sing "I'm looking for a miracle man to buy me some chips " He'd sing a whole bunch of words, and then him and Bob would get together and figure out what they wanted to write about. We wrote most of the songs in one sittina

So all of your musical ideas were done without any thought to lyrical content?

No lyrics, no melodies-we'd just keep jamming till Oz came up and said, that's cool. On "Bloodbath in Paradise." he walked up to the mike and the first thing he said was "I'm coming home but nobody's home." For practically every song the first thing he sang off the top of his head is what's on the record in some

Bob Daisley's co-written a lot of songs with the band. Why hasn't he become a member?

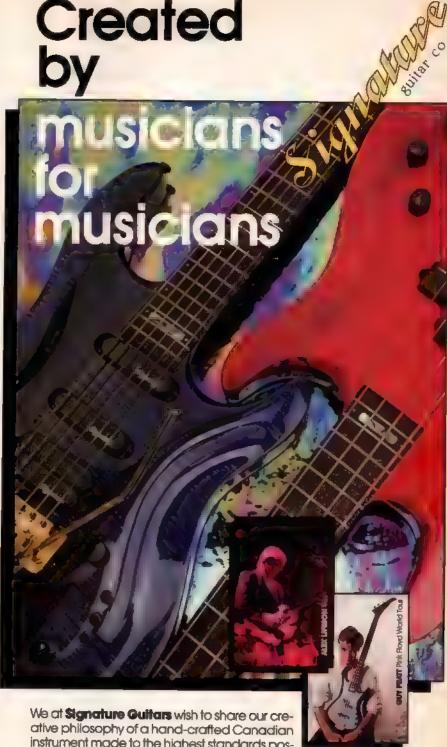
Bob and Ozzy don't see eye to eye for an extended period of time. Bob was going to do the Ultimate Sin album, and he and Ozzy got into an argument. They clash all the time, but they're always

Why did Phil Soussan leave the band? Phil wanted to do more commercial things with his writing. He met Billy Idol in Bora Bora and they became friends We weren't jelling together and Phil was hanging out with Billy a lot and there was more for him to do in Billy Idol with the stuff he was writing. Phil's stuff was heavy, but there was a lot of keyboard stuff. I think he'll work out great with

And do you think you'll work out with

Billy.

Now that I have the chance, I'm going to do the best I can. We're already writing for the next album. I hope to do different guitar things and longer solos. These solos were written, and I didn't put that many guitar fills in, either. That's okay, because I get to do it live Right now I just feel like I'm the third luckiest guy in the world. Pee Wee Herman is number one, and Dan Quayle is number two.



instrument made to the highest standards pos-

sible. Our instruments have achieved all of our original design goals...and considerably more. Signature Guitars are truly "created by musicians for musicians". Contact us for our brochure and your nearest authorized dealer:

America — Gary Castelluccio & Associates, 57 Crooks Avenue, Cliffon, New Jersey, USA, 07011 Phone: (201) 772-3333 Fax: (201) 772-5410

Europe — Trevor Cash International, 102/104 Golders Green Road, London, NW11 8HB, England Phone: 01-455-0053/4 Fax: 01-455-5708

Canada - Manufactured by - Heint Electronics Inc., 41 Industrial Pkwy. S., Aurora, Onfario, Canada L4G 3Y5 Phone: (416) 727-1951 Fax: (416) 841-1312

T-They're He-Here!

BARS CENTRE-Studio City
DR MISIC-Passaferia
EL CERRITO MUSIC WORKS-El Cerrito
GL FTAR CENTER-Hollywood, Sherman
Oaks Oakland, San Diego, Lawndale,
Santa Ana, San Francisco, Covina,
San Jose

COSMO MUSIC LTD Richmond Hills, Ontario, Scarborough Ontario DAVIS MUSIC-St. Johns, Newfoundland LONG & McQUADE-All Locations MR ENTERTAINMENT All Locations

MR MUSIC-Colorado Springs, Port Collins

CONNECTICAT
CARUSO MUSIC-New London
EAST COAST SOUND-Danbury

DELAWARE
MID ATLANTIC MUSIC-Wilmington

BRINGE MUSIC-St. Petersburg HI SEA MUSIC-Bock Raton, Lake Park NATIONAL, DISCOLYT MUSIC CENTER-

ATLANTA DISCOUNT MUSIC-Atlanta

A THE SECOND

EASY MUSIC-Honolulu

GI ITAR CENTER-North Chiengo, South

GUITAR SHACK-Arlington Heights,

Chicago Steger
ELMORE MUSIC AL WAREHOUSE-Peorla MUSIC LAB-Lansing

BUTTERFLY RECORDS-Warsaw IRC MUSIC-Indianapoles

MUSIC UNLIMITED/PRO SHOP-

KENTUCKY WILLIS MUSIC-Florence

LOUISIANA MI SIC CORNER-Covington MUSIC STOP, Metatrio

MUSIC & ARTS CENTER-7 Locations MUSIC EXCHANGE Bethesda, Silverspring RALON MUSIC-Waldorf

DADOY'S JINKEE MUSIC-Boston

A & R MUSIC-Licoln Park AL NALI MUSIC-Ann Arbor OUTTAR CENTER-Roseville

MINNESOTA BR) MMER MUSIC SUPPLY-Burnsville KNI TROUPEE-Minneupolls

NEVADA
DePAULIS MUSIC-Las Vegas
MABONEYS PROF. MUSIC AND DRUM
SHOP-Las Vegas

NEW HAMPSHIRE RAMPSHIRE MUSIC Nashua, Plaintow TED HERBERTS MUSIC-Manchester

DROME SOL'ND-Albany, Schenectady HUTUN MUSIC STORES-Albany Arrasectam Clifton, Genus Falls, Plattsburg, Troy, Etc. KING JAMES-Brooklyn

NORTH CAROLINA AUDIO LITE & MUSICAL Raleigh RELIABLE MUSIC-Charlotte

ACE MUSIC SUPERSTORE-Daytor KELLER M'SIC-Cincinnau NEW YORK MUSIC-Bordman

PENNSYLVANIA

RHODE ISLAND AL TROMBETTI MUSIC-Warwick

TENNESSEE
BELLVIEW GUITARS & GEAR-Nashville
STRINGS & THINGS-Memphis

122Ab A & S MLSIC-Nederland CALDWELL MUSIC-Abilene, San Angelo, Odossa LONESTAR-Waco PBO MUSIC-Denton

PLAY IT AGAIN SAM-Montpeller

AUDIO LITE & MUSICAL-Newport News MUSIC & ARTS CENTER-7 Locations

WASHINGTON
AMES CAN MUSIC-Selbrue Scattle
KENNELL) AEYS MUSIC-Lynnwood
MUSIC WORLD-Scattle, Spokane Tsooma

WISCONSIN CASC 10 MUSIC—New Berlin PALIDLTO STI, DIOS—Kenosha GOOD N LOUD—Madison

WYOMING
MR MUSIC-Cheyenne

used to Send Chille hits hip & Down Your Nillians.

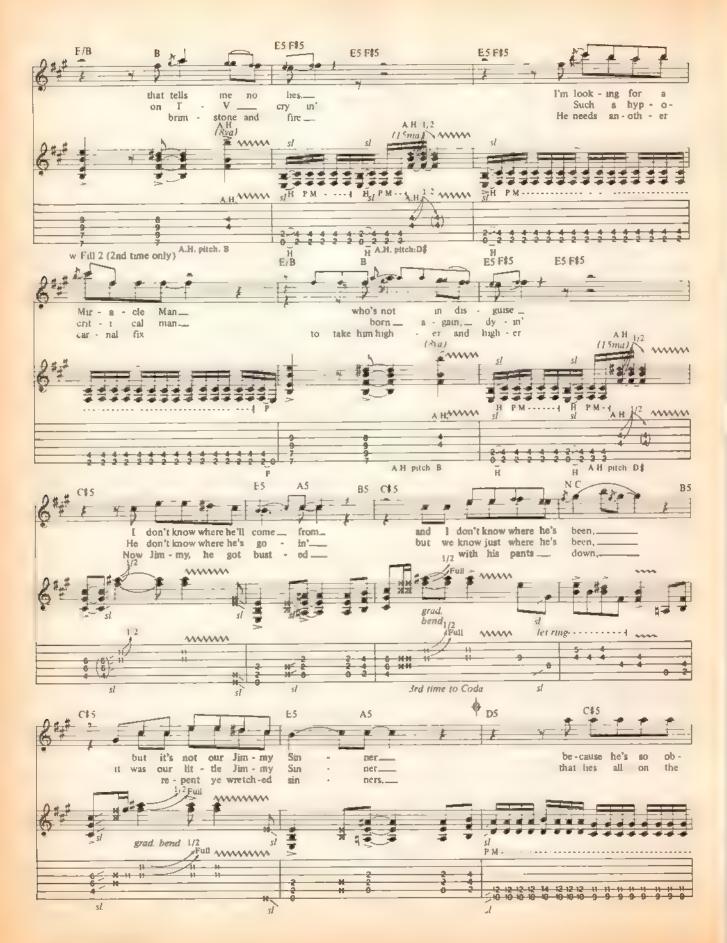
(United the second of the strings from Limited

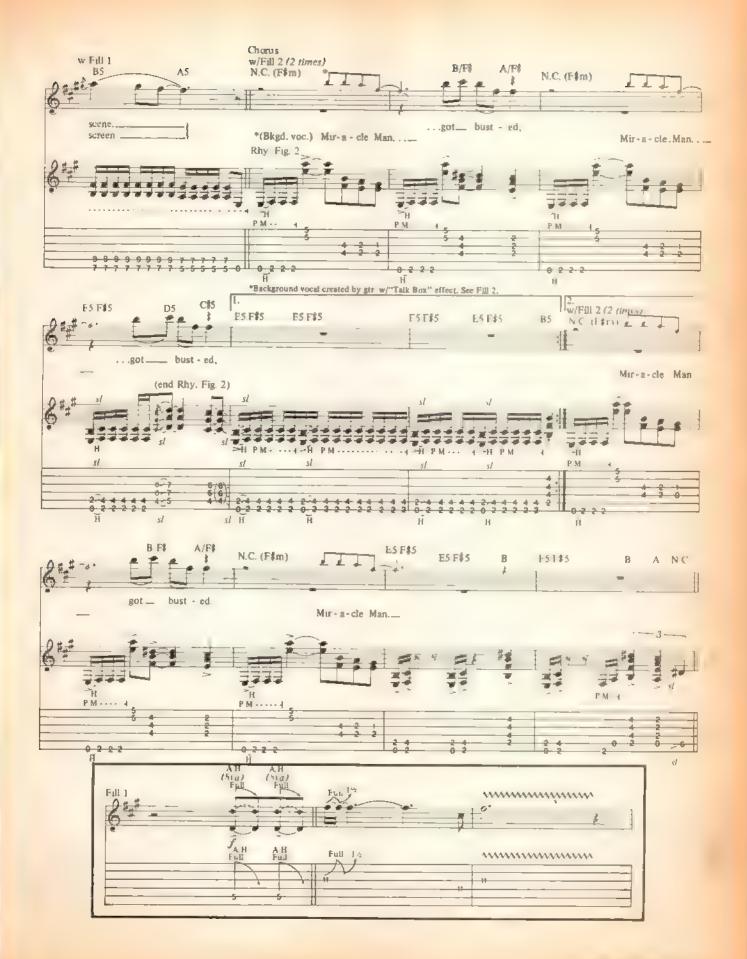
MIRACLE MAN

As Recorded by Ozzy Osbourne
(From the album NO REST FOR THE WICKED/CBS Associated Records)

Words and Music by Ozzy Osbourne. Zakk Wylde and Bob Daisley











BASS LINE FOR MIRACLE MAN

As Recorded by Ozzy Osbourne (From the album NO REST FOR THE WICKED/CBS Associated Records)







ZAKK WYLDE/OZZY OSBOURNE

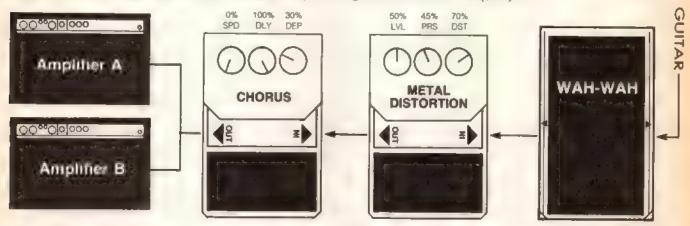
MIRACLE MAN

By Dean Stubbs

Takk Wylde's sound is consistent with Ozzy's Osbourne's style and the general sound of his music. This sound basically contains distortion, wah wah

and a very slight delay, which is evident on some of the longer sustained notes in the middle of the solo. A Vocoder is used throughout the song and can only be imitated with another Vocoder or a "talk box." In the live setting, Zakk does not play this part, it is done from a keyboard. The setup of pedals below is a starting point to re-create Zakk's sound A wah wah pedal is first in line to help match the differences in the sounds that are used on the track. Zakk uses the bridge pickup on his guitar, but the dif-

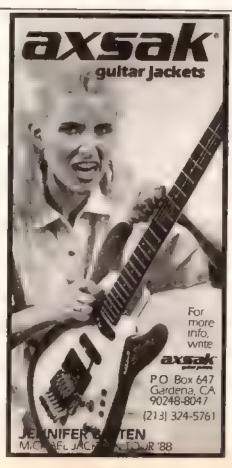
ferences in the sound indicate that he is at least using different tracks for the mix of the song. The metal distortion is not quite set up full (70%), its presence is backed off just a bit (45%), and the internal gain is matched with the level control to the input gain. The chorus pedal is used to induce that 25 to 30 milliseconds of delay that is heard in the song. The speed of the chorus is off (0%), with the delay at full (100%), while the depth of the effect is kept moderate at (30%)





Spring Classes Begin In March. Call (612) 338-0175







BASS LINE FOR ROCK AND ROLL HOOCHIE KOO As Recorded by Johnny Winter (From the album JOHNNY WINTER AND Columbia Records)

Words and Music by Rick Derringer





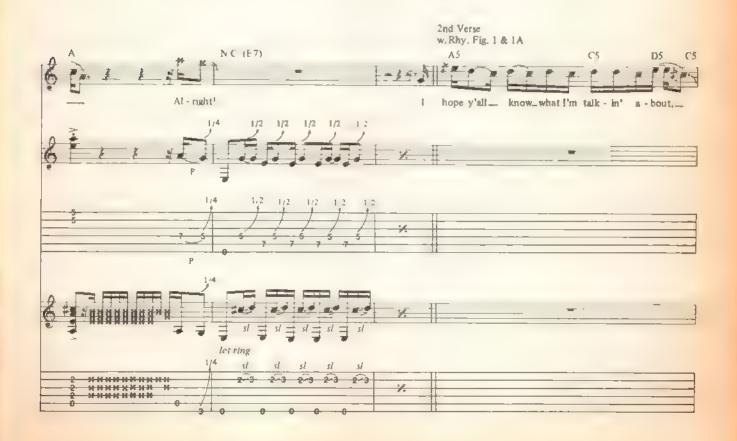


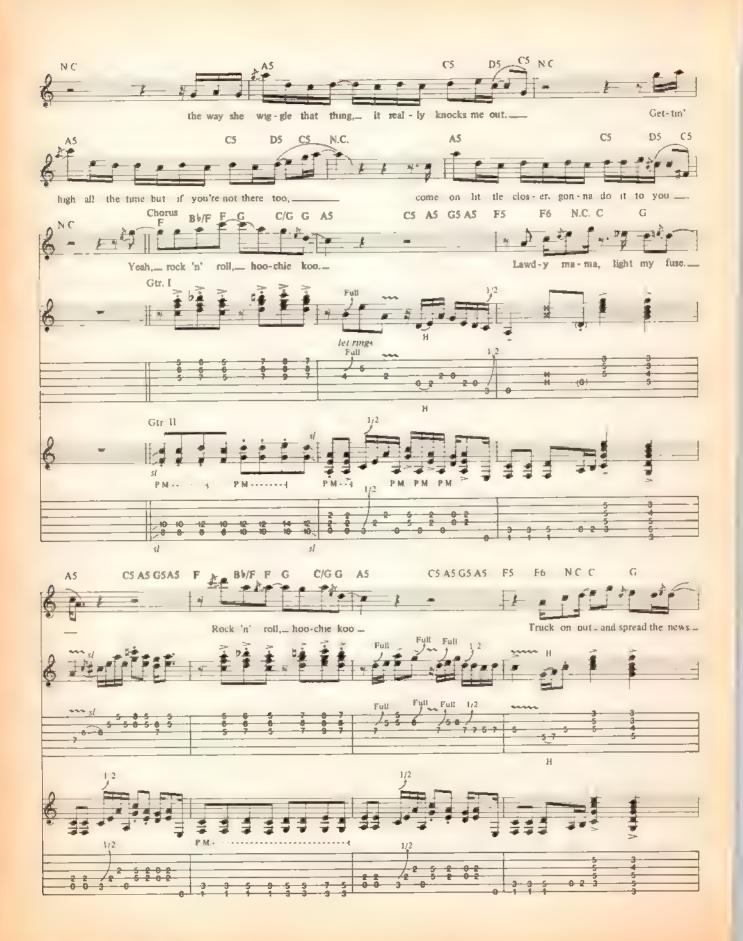


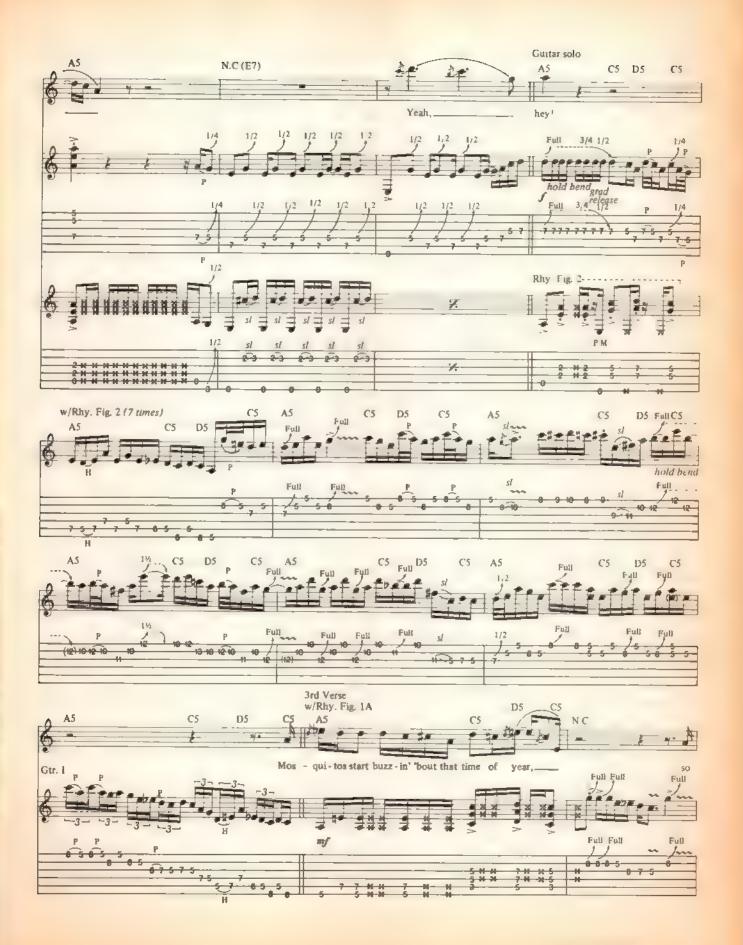


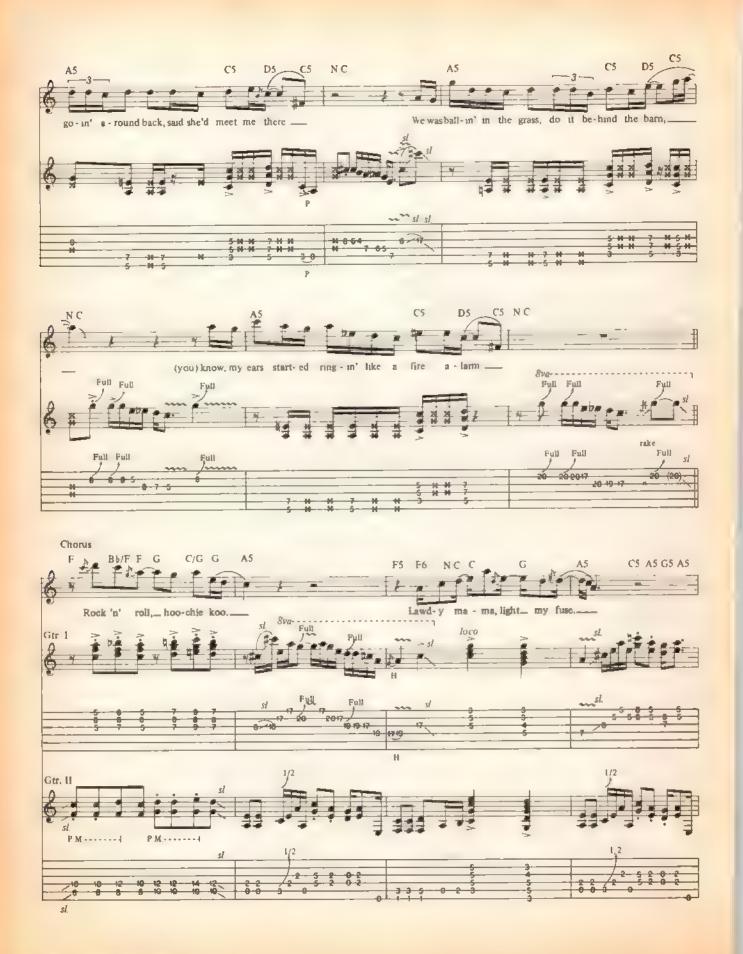








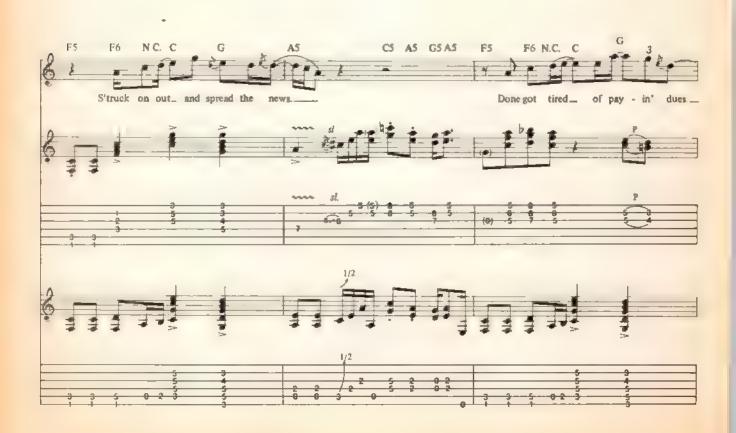










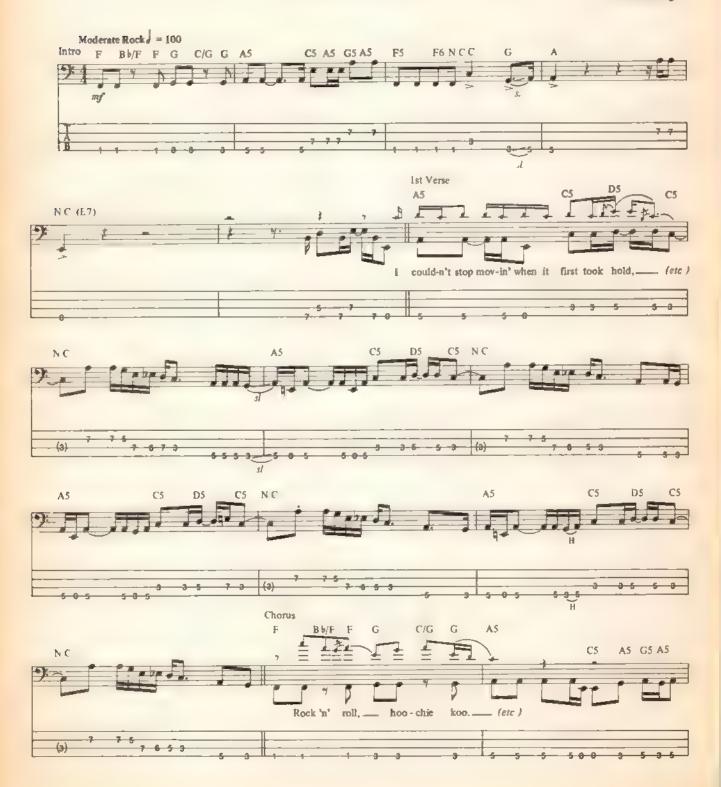


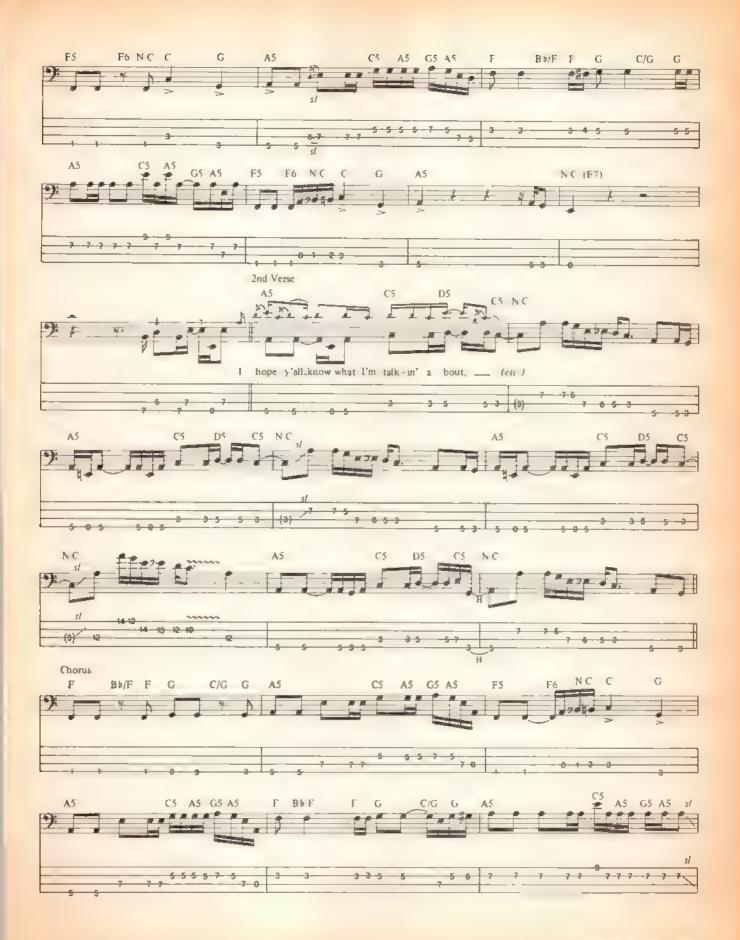


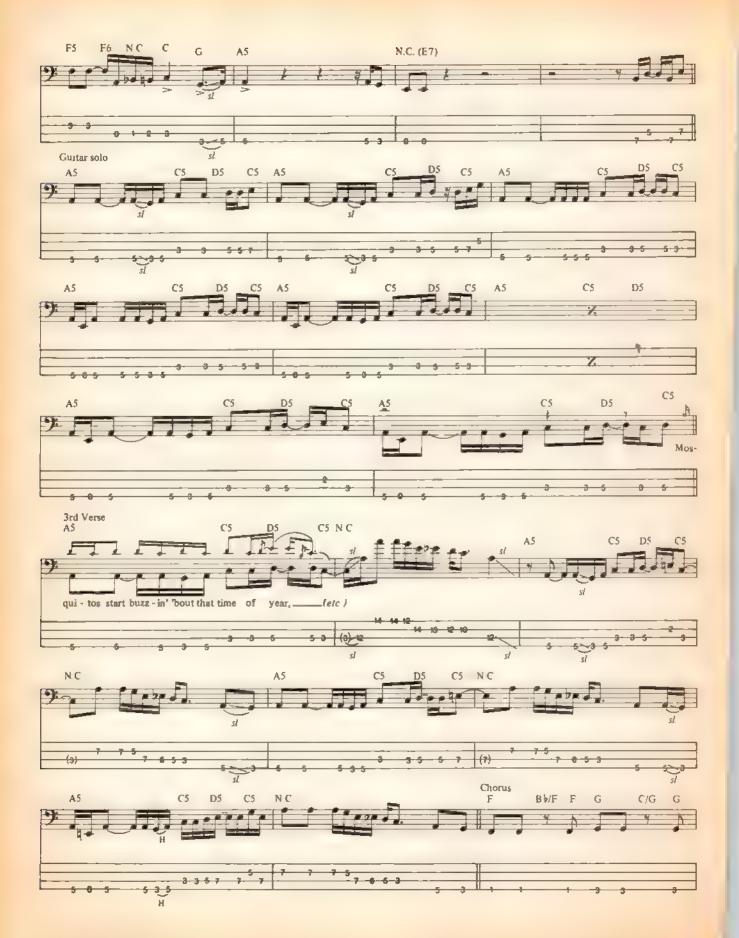


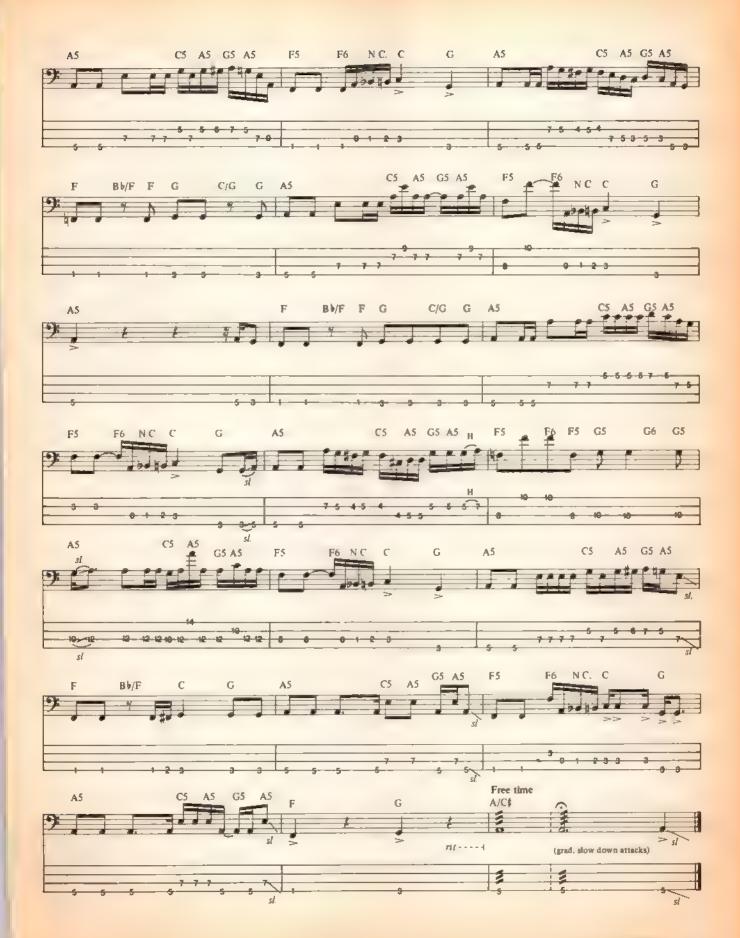
BASS LINE FOR ROCK AND ROLL HOOCHIE KOO As Recorded by Johnny Winter (From the album JOHNNY WINTER AND/Columbia Records)

Words and Music by Rick Derringer









Send Your Guitar Questions To:

P.O. Box 1490 Port Chester, N.Y. 10573 by Barry Lipman

QUESTION How can I adjust the T-bar on my Floyd Rose Tremolo to swing freely without any annoying play in the feel of the bar?-Jim Jacewicz/Nauga-

ANSWER Schaller now makes an aftermarket T-bar for the Floyd that gets as close as possible to your goal it bolts on in place of your existing Floyd bar Due to its precisely machined metal-onmetal design, you can loosen the tension to allow the bar to spin freely and drop under its own weight without a significant amount of free-play to interfere with your feel when t-barring. In most cases, the installation takes minutes and can be done without removing the bridge

QUESTION: Why do most guitar pegheads angle the strings to one side or another after they pass over the nut, when it seems they'd be better off running straight to the tuners?---Carl Treichel/Bala Synwyd, PA

ANSWER: I can see no reason at all to angle the strings to the left or the right as they pass over the nut. All it does is increase tuning friction. In some cases, particularly with the offset "hockeystick" style headstocks, it can actually cause the nut to slide right off the neck.

QUESTION. What can I do to stop my guitar strings from going out of tune?-Jorge Sosa Lopez/Calexico, CA

ANSWER: The primary reason most quitars won't hold a tune is that the owners don't thoroughly stretch their strings when they first put them on. After you put on new strings and tune them up to pitch, tuo on them a bit. Don't do this over the fretboard, as even a slight kink in the string over the frets can cause a buzz. For good string-stretching technique, try pushing the string with your thumb while you pull it in the opposite direction with your foretinger or middle finger. Stretch the string a bit this way and then retune it Continue until it will stretch no more, even after several good strong pulls. Stretch each string until it will stretch no more, and then you are ready to fine-tune and play

QUESTION: Will routing for a tremolo hurt the sound of my Strat?—Kirk Kessler/Texas City, TX.

ANSWER: The routing won't hurt your guitar's sound significantly, but the new bridge itself might change the sound considerably. The material of the saddles and the angle of the strings over them play a large role in shaping the higher harmonics. These higher harmonics are largely responsible for what we call tone. There is little need for concern about the effect of wood removal on tone. The amount of wood removed for a Kahler tremolo is practically insignificant. Although the amount removed for a Floyd is a lot more, even that won't change the sound as much as the difference between the new and the old bridge will 🖛

PLAY BETTER ROCK GUITAR!

Learn to play like the pros with these four book/cassette paks from Centerstream Publications.



FLYING FINGERS

by Dave Celentano

Increase your speed, dexterity and precision! This book shows you how with over 32 examples covering alternate, sweep and circular picking. The accompanying cassette demonstrates the techniques in slow, medium and fast speeds. \$15.95

00000103 ...



POWER CHORDING

by Ron Middlebrook

This book/cassette pak covers various methods and techniques used to play rhythm guitar. Topics covered include: basic rock, light rock ballads, hard rock, light rock, latin rock, Chuck Berry style, Bo Diddley style, Calypso rhythm and more

00000067 \$14 95



THE MAGIC TOUCH

by Dave Celentano

Learn to play the famous "two hand touch" technique used by such great heavy metal and rock artists as Eddie Van Halen, Randy Rhoads, Stanley Jordan, Adrian Belew, Steve Vai and Jeff Watson. This book shows you how, as well as giving tips on adding texture to chords and rhythms, and providing examples of licks. The cassette has the author playing the exercises in the book, at three different speeds.



ROCK LICKS

By Dave Celentano

Expose yourself to the many different styles of rock licks! This book covers them all-from blues to fusion, It includes 40 licks along with additional exercises and examples. The cassette has the examples played by the author at slow and fast speeds

00000112 ...

See your local music dealer or write to Music Dispatch

| PLEASE RUSH ME THE FOLLOWIN | IG: | |
|-------------------------------------|---------|--|
| 00000103 Flying Fingers | \$15.95 | |
| 00000088 The Magic Touch | \$14 95 | |
| 00000067 Power Chording | \$14.95 | |
| 00000112 Rock Licks | \$15.95 | |
| Tax (WI residents add 5% sales tax. | | |
| MN residents add 6% sales tax.) | | |

Postage/Handling

Check/Money Order enclosed (Make payable to Music Dispatch)

| • | E E P CO | CIPROL | 14461 |
|---|----------|--------|--|
| | | = | VISA MASTER CARD AMERICAN EXPRES |

DE EACE CHARGE MY.

| Account Number | Exp. Date |
|------------------------|-----------|
| Cardholder's Signature | |

| SHIP TO: | | |
|----------|-------|-----|
| Name | | |
| Address | | |
| City | State | Zip |

Mail this coupon to: MILL DUSPATCH P.O. Box 13920 Milwaukee, Wt 53213

MONEY BACK GUARANTEE: We'll be happy to refund your pur-chase if you are not completely satis-fied. Simply return the books to us within 30 days and we will send you a complete refund Please allow 4-6 weeks for delivery GPM32

MUSICIAN'S FRIEND



FREE STRING GIVEAWAY

Free Sample Set!

That's right! We're giving a free set of famous SIT Strings to every guitar player who sends us the coupon below. That's a \$7.25 to \$10.00 value for free. Don't delay, send for yours today!

Fantastic sounding strings uniquely designed to

Stay-In-Tune

The SIT Guarantee

If nothing is causing slippage on your instrument, The SIT String Corp. guarantees your strings to Stay-In-Tune and provide unsurpassed brilliance and bendability.

FREE 1 YEAR **CATALOG** SUBSCRIPTION

• Rockman

· Charvel

· Rocktron

• Bi Amp

Kramme

Anon

· SC5

· Nady

Discount Catalog!

MUSICIAN'S FRIEND Seymour

- ADA
- · Fostex Jackson
- · Digitech
- DOD Rocktek
- Gibson Dunlop · Audio Technica · Ross
- Sampson
- ART TC Electronic Morely
- Just Some Of Our Quality Name Brands!

64 Pages Packed With Name Brand Merchandise!

More Reasons To Send For Your Free Subscription Today!

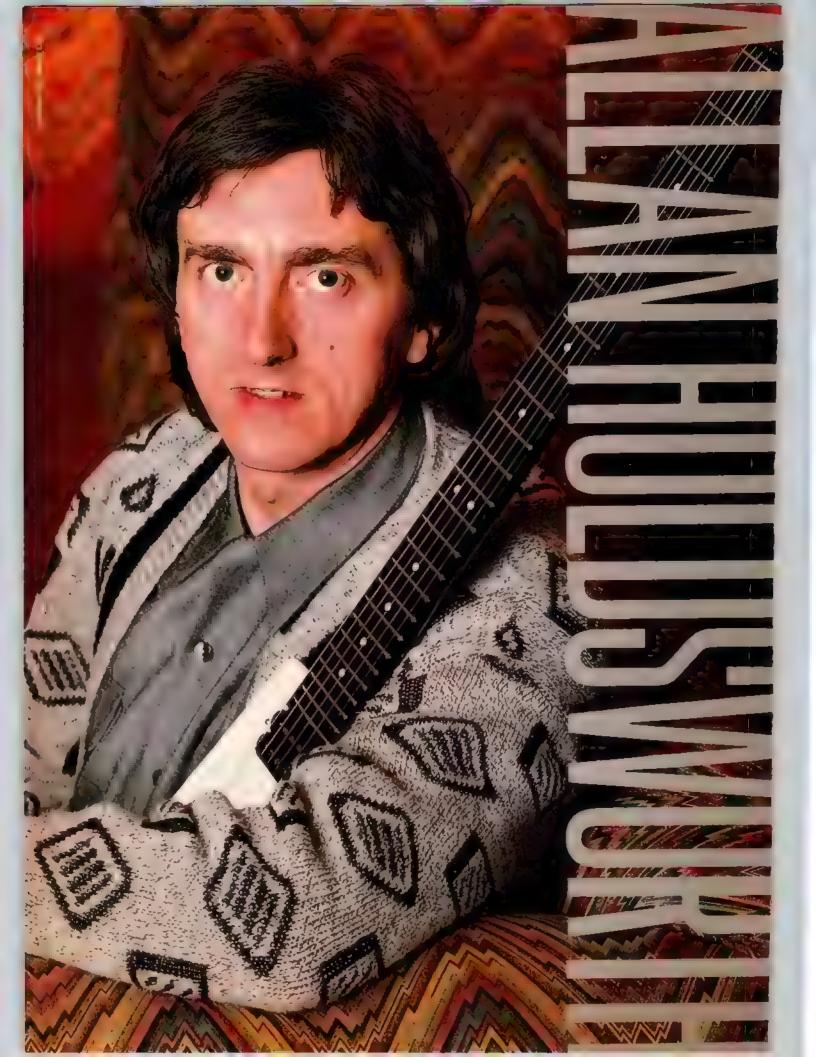
- One of the best money back guarantees.
- 99% orders shipped within 24 hours.
- Toll free order and information line.
- Discount prices shipped to your door.
- Largest selection of Electronic accessories, guitar and bass strings, books, audio and video cassettes found in any mail order catalog.

Send Your Coupons To The Musician's Friend, Box 596G, Eagle Point, OR 97524

- Yes! Rush me a free set of Stay-In-Tune Strings. I've check the set I would like below. ☐ Electric gauges 9-42 ☐ Accoustic gauges 12-54
- Name___
- Address _____ State ____
 - Limit 1 set per person. Allow 4 to 6 weeks for delivery
- Yes! I accept your free catalog subscription. Please send it to my address listed below.

Name_

Address ____



by Wolf Marshall

llan Holdsworth began his recording career with the ambitious, though obscure English fusion band Tempest, formed by drummer Jon Hiseman, of Colosseum (Colosseum grew out of the John Mayall blues band's horn section and later incorporated the guitar talents of Gary Moore in Colosseum II)

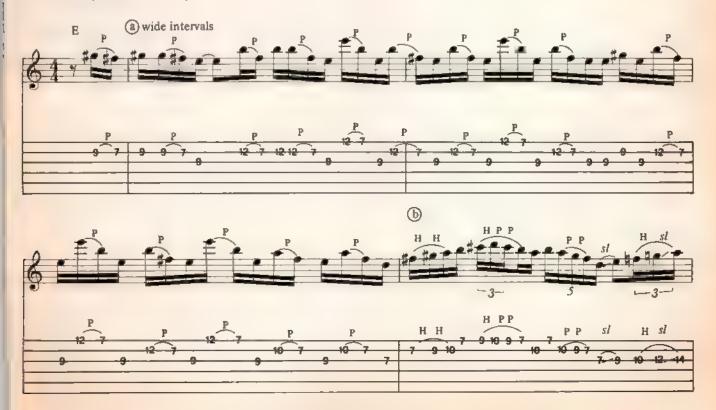
The musical output of Tempest reflected the attitude of the times, a diverse aggregate of post-Clapton blues, modern jazz, hard rock and futuristic sounds. Progressive Art Rock-British style-similar in tone and delivery to early Yes and Jethro Tull. According to Allan it was an attempt to recreate Cream. On their Lp (Tempest/Warner Bros. '73), Allan employs a wide variety of approaches from aggressive blues/ rock soloing and riffing ("Foyers of Fun," "Brothers," "Up and On," the latter two bordering on vintage metal) to subtle Beck/Clapton-tinged wah-wah colorations ("Dark House") and even a modal jazz violin solo ("Úpon Tomorrow"). "Strange Her," a straightforward blues/ rock shuffle demonstrates some telling aspects of Allan's early fusion guitar style. The thematic ensemble riff is played in unison with a vocal scat (a la

Cream's "Rollin" and Tumblin"") and sets up structural sections-verses as well as the choruses of the guitar solo-as a unifying element derived directly from standard blues composition. The guitar solo occurs over two choruses of blues in E (a situation not encountered or encouraged by Allan since). In this solo are contained the following significant points: 1) The use of classic modal playing: a D major melody against an E7 chord background (an expedient way to emphasize 9th, 11th and 13th chord sounds), 2) An early sample of Allan's familiar double-timed line forms (note the slippery legato phrasing throughout and the substitution concepts at work: essentially diatonic passages of scale sequences and arpeggios. In the first double time phrase Allan builds and releases tension by movement through F-whole tones- ("outside") -> Em7 ("inside") -> Eb major "outside" ->-- an ambiguous chromatic series resolving to Em/A7 (Dorian sound). The entire solo is flavored with wide string bends a la Hendrix or Page which comment on the influence of British blues on Holdsworth at that time. Accordingly, his guitar tone was the result of a Gibson SG Custom into a Vox AC-30 or Marshall 50-watt

Disenchanted with the direction of Tempest, feeling it should expand into even more adventurous areas. Allan embarked on the second phase of his career— one which was destined to reach a much larger audience of listeners, guitar enthusiasts and guitar heroes alike, and one which established his unique playing style as a touchstone for the 1980's high-energy rock guitar techniques. He became a session soloist.

Holdsworth performed in this capacity from 1974-1982 on a plethora of important albums in the jazz/rock vein, including Bundles (Soft Machine), Believe It and Million Dollar Legs (Tony Williams Lifetime), Expresso (Gong), Enigmatic Ocean (Jean Luc Ponty) and Feels Good to Me (Bill Bruford). On these seminal recordings, he formed the foundation on which his 80's style was built. The classic elements began to coalesce: passionate virtuosic legato flurries, daring note selections and wide interval melodies. His extraordinary phrasing and improvisational depth are well displayed in this essential Allan Holdsworth phrase from the watershed piece "Fred" (Tony Williams/Believe It-Columbia). See Example 1.

Ex. 1 - Fred (solo: bars 25-31)



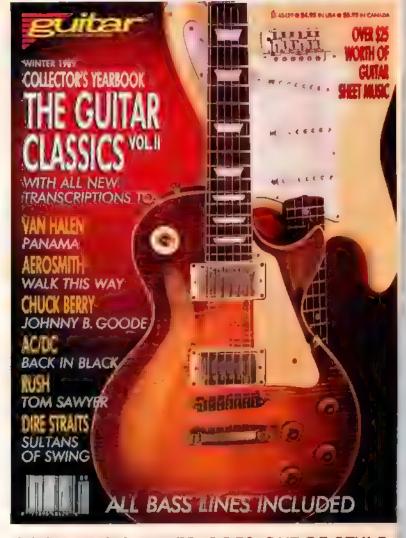
NOW AVAILABLE!!!

EXCLUSIVE NEW
TRANSCRIPTIONS
WITH BASS LINES TO
THESE SOLD-OUT
CLASSICS

PANAMA
BACK IN BLACK
SULTANS OF SWING
JOHNNY B. GOODE
WALK THIS WAY
TOM SAWYER

With THE GUITAR CLASSICS and THE ACOUSTIC CLASSICS having taken their place as true collector's items of music and magazine history, we now proudly announce THE GUITAR CLASSICS VOL. II This limited edition features six more rock classics, culled from our library of out-of-print issues, along with the original interviews.

THE GUITAR CLASSICS VOL. II gives you another chance to own the music to "Panama," by Van Halen, "Back in Black," by AC/DC, "Sultans of Swing," by Dire Straits, "Johnny B. Goode," by Chuck Berry, "Walk This Way," by Aerosmith and "Tom Sawyer," by Rush—in GUITAR's state-of-the-art transcriptions, complete with bass lines. That's a value of more than \$25, yours for only \$4.95.

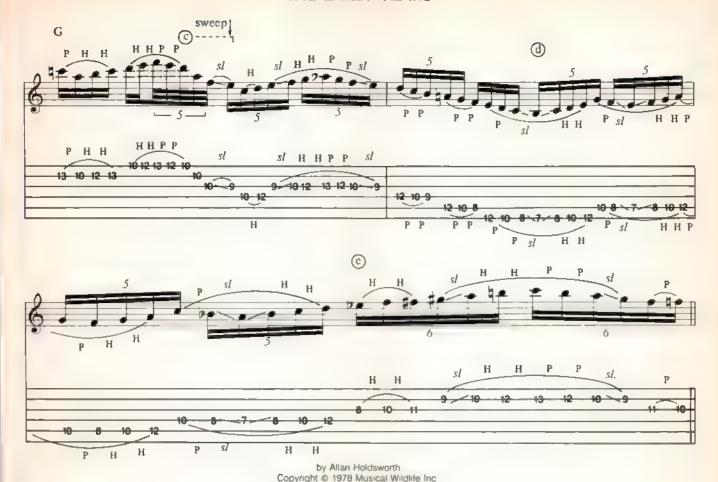


GOOD MUSIC NEVER GOES OUT OF STYLE

But sometimes it goes out of print. Reserve your copy of THE GUITAR CLASSICS VOL. II now, before it too becomes a sold-out memory. Order your copy of THE GUITAR CLASSICS VOL. II by sending in the coupon below along with \$4.95 (U.S.) or \$5.95 (Canada), plus \$1.00 for postage and handling per copy to THE GUITAR CLASSICS VOL. II, Box 1490, Port Chester, NY 10573-1490. Send U.S. funds only.

| YES!! Send me copies of THE GUITAR CLASSICS VOL II t am enclosing \$4.95 (U.S.) or \$5.95 (CANADA) plus \$1.00 for postage and handling for each copy ordered | YES!! Send me copies of THE GUITAR CLASSICS VOL. II. I am enclosing \$4 95 (U S)or \$5 95 (CANADA) plus \$1 00 for postage and handling for each copy ordered |
|--|--|
| NAME | NAME |
| ADDRESS | ADDRESS |
| CITY STATE ZIP | CITYSTATEZIP |
| Please allow 6 weeks for delivery after receipt of check or money order. Make checks or money orders payable to. THE GUITAR CLASSICS VOL. II.—do not send cash. Remember to include \$1.00 postage and handling for EACH copy ordered. U.S. funds only! DC2 | Please allow 6 weeks for delivery after receipt of check or money order. Make checks or money orders payable to THE GUITAR CLASSICS VOL. II.—do not send cash. Remember to include \$1.00 postage and handling for EACH copy ordered. U.S. funds only! |

THE EARLY YEARS



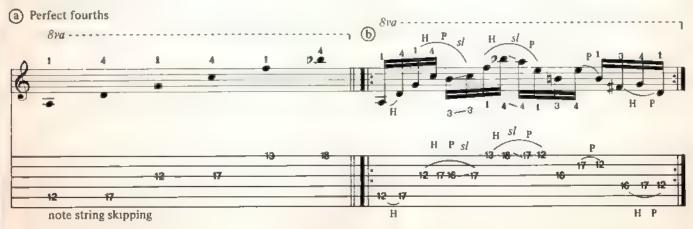
These lines mark pivotal points in his moving from an E to a G tonal centered where he began to ex-

These lines mark pivotal points in his development, where he began to expand the conventional scales and intervallic concessions of most rock and fusion music to venture into uncharted territory. Allan's characteristic a) wide interval shapes (here in ostinato form bars 25-27) incorporate 4ths and 5ths for a truly modern sound conveying impressions of space and harmonic elasticity. In bar 28, the wide interval stacks give way to b) a flowing linear episode.

moving from an E to a G tonal center. This segment exploits an economy of picking in relation to notes articulated solely by the fret hand (the basis of Allan's tegato approach). An early example of now ubiquitous sweep picking technique can be heard at c); and the sax-like scalar sequences d) beginning in bar 30 (C major), the contours of which are imitated thematically through F and Bb major, culminate in a furious glissando of chromatic tones e)

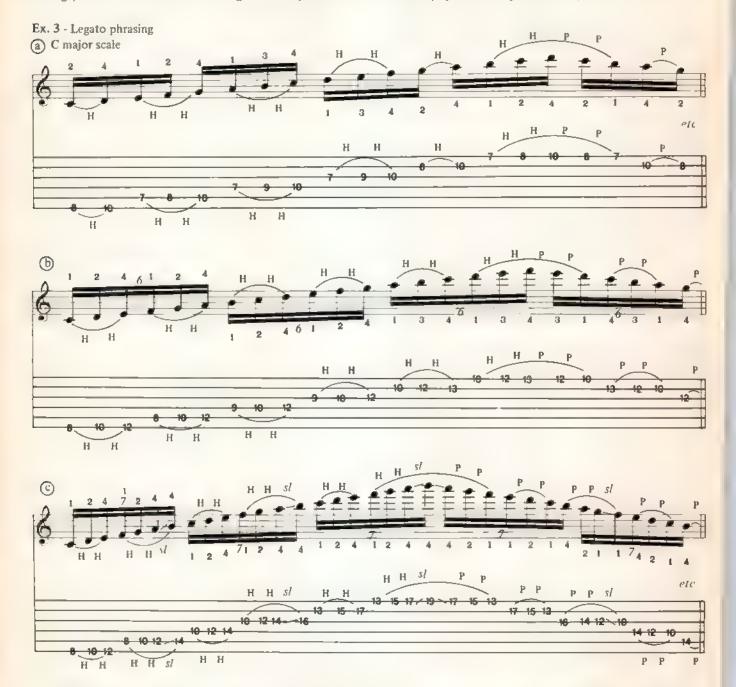
Though this vintage Holdsworth line may seem simplistic and almost rudimentary compared to the types of things heard in "Three Sheets to the Wind," "White Line" or "Road Games" (GUITAR, April '87), it serves as an indispensable example of the application of wide intervals and legato playing in his improvisations. As an introduction to this vocabulary, the following two samples are offered. See Example 2a & b.

Ex. 2 - Wide interval lines



ALLAN HOLDSWORTH

(2a) shows a symmetrical stretch fingering shape for perfect 4ths—an ideal starting point to form an understanding of wide interval playing (2b) is a repeated "chops building" phrase (in Am) based directly on the interval shapes, and exploits some of the basic physical and harmonic moves idiomatic to fourths. The examples should be played over the entire fretboard to develop fluidity. See Example 3

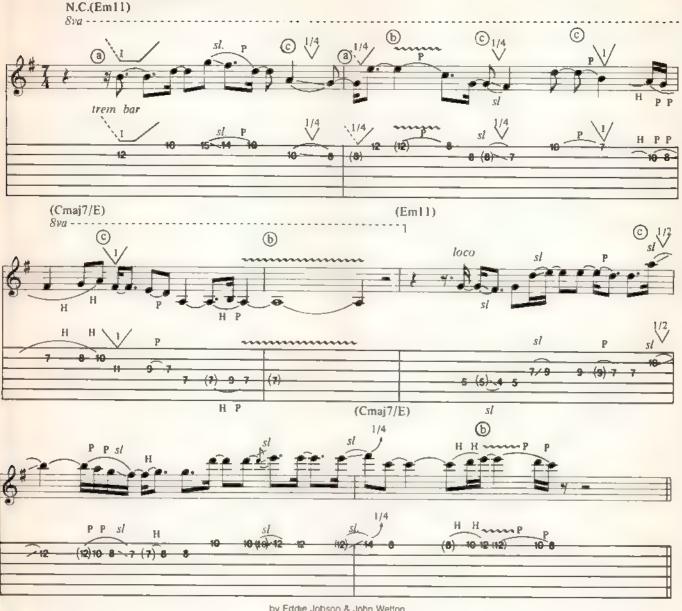


(3a) is a garden variety diatonic scale form (in C) remaining exclusively in the 7th position. Note its asymmetrical string groups two-to-a-string three-to-a-string (3b) is the first step in creating legato motion. The notes are reordered to produce three-to-a-string shapes with symmetry and move from the 8th to the 0th position with an increased range (3c) is a combination of three-to-a-string and four-to-a-string groups arranged symmetrically (every two strings the fingerings repeat exactly). Sliding is add-

ed to the hammering-on and pulling-off of the last example. The range is extended even further, facilitating greater movement on the fretboard. These types of forms are now commonly found in the solos of Van Halen, Steve Vai, George Lynch and Joe Satriani.

By 1976, Allan began to favor personalized Fender Stratocasters (modified with humbuckers) played through cranked up Marshall 50-watt amps. The warm, compressed, overdriven tone with virtually infinite sustain complemented beautifully his innovative tremolo bar phrasings. Evoking images of vocal, sax, woodwind and violin inflections, he took the tremolo bar to its next evolutionary step—as a devise for subtle expression and nuance in contrast to bombastic pitch dives, warbling vibrato trills and screeching siren effects. This technique is epitomized by the guitarwork in the opening bars of his signature solo in "In the Dead of Night" (U.K./Polydor). See Example 4.

Ex. 4 - In The Dead Of Night (solo: bars 1-7)



by Eddie Jobson & John Wetton Copyright © 1979 E.G. Music All Rights Reserved Used by Permission

Note the gamut of tremolo bar shadings employed from a) glissando bends (with the bar depressed before the note is struck and then 'scooped' into pitch) to b) singing vibrato to c) slurring between fretted pitches. Mention must be made of the combination of legato technique with tremolo bar pitch changesa Holdsworth trademark-which produces a particularly effective vocal sound; a technique commonly shared now with Alex Lifeson, Gary Moore, Yngwie J. Malmsteen and countless others in all forms of rock and fusion. Holdsworth began to chafe at the bit as only a virtuoso session soloist. By the time he recorded his second record with Bill Bruford (One of a Kind), he was more often than not relegated to the role of

the proverbial sax player who patiently counts the measures until he jumps in and blows his brains out. This landmark excerpt from the infamous "Heil's Belts" (One of a Kind) solo captures the classic Holdsworth style just prior to his new direction of the 80's. See Example 5

In this solo, Allan distilled the elements which had defined his sound of the 70's: a) Melismatic linear flurnes (note both scalar and arpeggic outlines), b) "Juggling—here the angular octave displaced phrases convey the impression of a sonic sleight-of-hand; c) Wide intervals (perfect 4th outlines) which grow organically from the melodic material itself, d) The "inside-outside" tension and resolution of dissonance; e) Florid chromaticism and f) Vocalesque

tremolo bar phrasing. The entire example is played over a simple E to D chord background with alternating bars of 3/4 and 3/4

In the decade to follow Holdsworth's direction changed significantly as he undertook a vigorous solo career that included composing, arranging and producing, as well as performing. He became recognized for his distinctive chord style in addition to his single note playing. He expanded his timbral boundaries by the use of exotic quasi-orchestral symphonic textures produced by elaborate signal processing and guitar, and experimentation with the Synthaxe controller. A proneer now and a proneer then, his work remains influencial

ALLAN HOLDSWORTH

Ex. 5 - Hells Bells (bars 12-18)



by David Stewart & Alan Gowen Copyright © 1979 E.G. Music

For Under 600 You Can't Pick A Better Guitar.

What makes Hohner headless guitars better? The licensed Steinberger Double-Ball Tuning System™and award-winning original body shape, for starters. Plus a whole score of other professional features.

All to the tune of under \$600. So if you want the best possible headless guiltar at the best possible. price, pick a Hohner. To pick a Hohner Professional headless guitar yourself, visit your nearest.

Hohner dealer. For a complete catalog featuring the full line of Hohner headless and standard. guitars, send \$2.00 to HSS, Inc., Hohner, Sonor, Sabian, P.O. Bax 9167, Richmond, VA 23227

Original Steinb Rody Shops

nemolo-lock fixes position

publing guitar in tune even filh broken strings

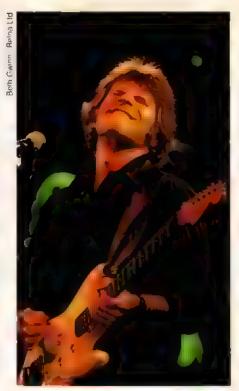
Micro-fine Steinberger Double-ball Tuning System for ultra stable tuning and quick string changes

edae

Folding legi

PUSH/PULL Claim **Hend Sound** and Tone Control Continued from Page 16

(tuned down a whole step to D) and Les 2 Pauls with Bigsby vibrato bars, drew heavy inspiration from rockabilly players tike Scotty Moore and James Burton, as well as other early rock 'n' rollers like Duane Eddy, Steve Cropper, and the Ventures. For the tremolo and vibrato effects that helped make up the guitarist's sound signature, Fogerty exclusively used Kustom amps. The album Bayou Country is a superb primer on John's lead playing, especially for his Buddy Holly-like rhythm solo on "Proud Mary" and contrasting fuzztoned lead in "Keep on Chooglin'." Even better is "Bad Moon Rising," which the Fogerty brothers lace with tight strumming and fingerpicked rhythm parts. For the solo, John adds a stunning chord break that stands out for its polished rhythm technique and a clean melodic sensibility that wasn't heard too often from rock guitarists in the late 60s. From Green River, Fogerty's solo in "Cross-Tie Walker" is pure. unembellished rockabilly, while in "Sinister Purpose," he turns around and lays out a hard rock lead filtered with heady distortion and feedback tones. Not to be forgotten is brother Tom's heartbeatsteady rhythm playing on these and other classic CCR tracks, providing the harmonic pulse for John's pristine electric solos and fingerpicking rhythm highlights



Fogerty drew heavy inspiration from rockabilly players Scotty Moore and James Burton as well as Duane Eddy, Steve Cropper, and the Ventures.

After Creedence broke up in 1972. John Fogerty released a solo album under the name Blue Ridge Rangers and another one in 1975 simply called John Fogerty; neither were big sellers nor very popular with his public. While many consigned his name to the relic rack, much of Fogerty's lack of productivity had to do with a number of legal entanglements concerning the loss of money CCR had made in their glory days, which effectively stymied his career. But after a ten-year hiatus, Fogerty returned to the spotlight with a vengeance in 1985, with the acclaimed album Centerfield, a disc that showed his voice, songwriting and especially his guitar playing were in as good a shape as

This time around, the guitarist bid adieu to his old Ricks and began using custom Tele and Strat solidbodies, built to his specifications by master luther Phil Kubicki, For amplification, he chose Mesa Boogies, Marshalls, and the muttifaceted Seymour Duncan Convertible amps. Powered by these tools of the trade, Fogerty produced such notable tracks as "The Old Man Down the Road," a vintage sampling of CCR's "swamp rock" groove, complete with John's menacing six-string rhythm riffs and lead licks. He lent his early rock 'n'

Continued on Page 126

ave Keriews...

66 The sound is excellent in both lead and rhythm modes... the harmonic content and controlled feedback are right on the money. ...it operates much like a Mercedes Benz drives ...rating an A+ in all respects. ??

-David Hicks, Guitar Player Magazine October 1988

Reb Beach - Winger



66...the Kitty Hawk sounded great. ...its sonic versatility is tremendous. 99

> -Dan Daley, Guitar World Magazine July 1988

Critics discover what rock legend Leslie West and emerging star Reb Beach of Winger already know. Kitty Hawk, engineered in Germany, is the best guitar amp available.

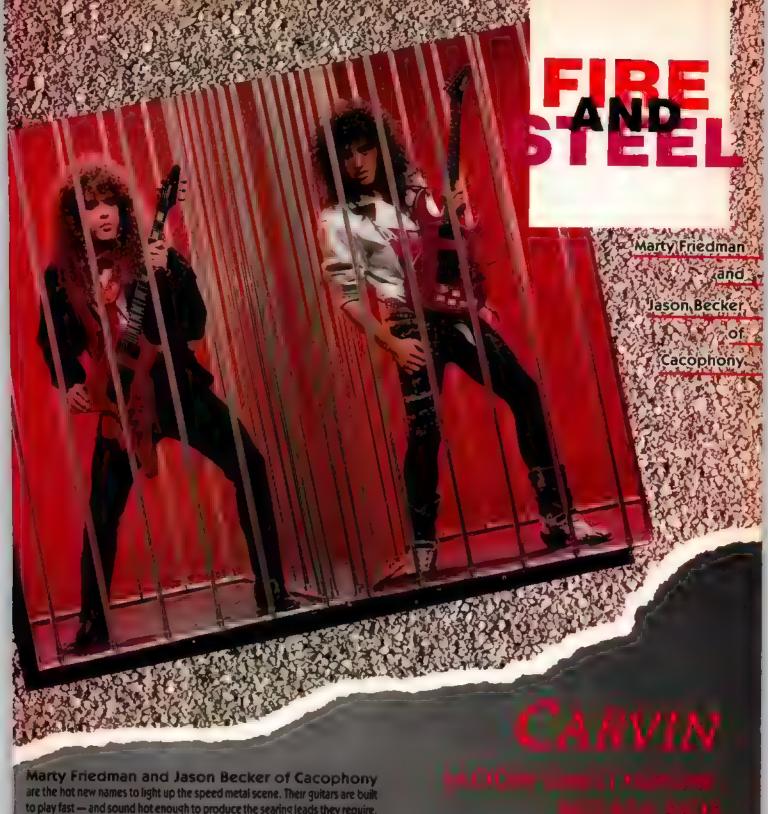
To talk amps call Josh at 201-478-6903 (ext. 37) or write for free catalog to:

KITTY HAWK Dept 574, 160 Belmont Ave Garfield N 07026









to play fast — and sound hot enough to produce the searing leads they require. They insist on handcrafted instruments made from the finest woods, with premier pickups and electronics.

Their guitars are made by Carvin.

You can have a custom handcrafted guitar built with the same Impressive quality and features that Jason and Marty have—yet built exactly to your specifications.

At a price that will surprise you.

Before you decide on your next guitar, send for our free full line catalog and find out how truly exceptional a Carvin guitar is. Marty and Jason know.

Other albums on Shrapnel Records: . Cacophony-Speed Metal Symphony * Marty Friedman solo record: Dragon's Kiss * Jason Becker solo record: Perpetual Burn. **FACTORY DIRECT SALES:** 1155 Industrial Ave., Dept. GM98 Escondido, CA 92025

CITY

HOLLYWOOD STORE: 7414 Sunset Blvd. Hollywood, CA 90046

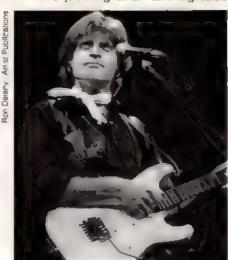
| CARVIN , 1155 Industrial Ave., Escondido, CA 92025 | | | | | |
|--|------------------------|--|--|--|--|
| ☐ FREE CATALOG | 🗆 \$2 – 1st Class Mail | | | | |
| NAME | | | | | |
| ADDRESS | | | | | |

GM98

JOHN FOGERTY

roll vocabulary of timeless guitar hooks to such ebullient pop numbers as "Rock and Roll Girls," "Searchlight" and the title hit "Centerfield." Neither was he rusty when it came to metal: ripping into "Mr. Greed" with a heavily distorted tone. By far the most famous-or infamous-track on the album had to be a "Zanz Can't Dance," the closing tale about a legendary dancing pig, who was also in the habit of stealing people blind. Brought to court by his former & mentor, Fantasy prexy Saul Zaentz, who § sued him for slander, Fogerty wound up changing the title of the song in later editions of the album to "Vanz Can't Dance "

The follow-up, Eye of the Zombie, was an equally engaging record that revealed a little more of Fogerty's darker, even swampier, guitar side. The title track rumbles from a heavy distorted groove, more of which instrumental texture can be heard on "Violence Is Golden." The album did not reach the same levels as Centerfield on the pop charts. but perhaps more important was the fact that the mid-to-late 80s period of Fogerty's career saw him finally breaking the promise that he had made to himself to never perform Creedence songs again, so as not to earn further royalties for the owner of copyrights that were not his. It is truly of historical proportions that Fogerty was coerced into playing some Creedence classics by buddles George Harrison and Bob Dylan while jamming at an L.A. nightclub



and also at a benefit concert in Washington, D.C. for veterans of the Vietnam conflict, so many of whom made it through the rigors of those years helped along by Fogerty and the sounds of Creedence Clearwater Revival. If they could heal their wounds, Fogerty said in a moving intro to "Proud Mary," maybe it was time for him to do that, too

And ironically, by uniting the severed ends of his illustrious career, John Fogerty proved conclusively that he isn't a relic from the 60s, but a viable and exiting performer for the 80s and beyond.

ROCK CLIMBING

Continued from Page 12

we just instinctively sat down before we went out and said, "Listen, I think we better play this one before this one, this before this; this one will go a little bit better here, then make a little speech before this one. I'll talk between this and this, and that should solve what happened last night." And it did. Pacing That's what we learned from that night. How screwed up our pacing was And unless you have someone come from the outside who has a good feel for it, you have to feel it for yourself

When you only work a couple of days a month, it becomes very very hard, because you carry all those bad nights with you for a week or two. But again, a band is like a baseball team. You have no one to rely on but yourselves, and it's like 'You pick me up when I'm down, I'll pick you up when you're down.' I think if you ask the groups that have been around year-in and year-out how they manage to stay around, how they avoid self-destruction, they'll tell you it's because they believe in one another --

GO ALL THE WAY . . . with REXER!!



REXER can be your first, next and last wireless system. Our products are built to take you all the way through your performing career. Whether you're just starting out, or you've outgrown your present system, we've got the right system for you.

REXER wireless systems are available in several formats to fit your individual needs. With FM broadcasting frequencies and high-band noise reduction, you get REXER quality with every system.

Contact your local music store today and check out REXER for yourself.

REXER When Quality Counts

> MIDCO International P.O. Box 748 Effingham, IL 62401 (217) 342-9211



BACK ISSUES

no astensk = guitar parts

[801 January 1988 .nto The Arena "Roxanne Life in The Fast Lane "Suicide Solution (Live)

"Free Bird / Women Skeletons In The Closet Bach's Bourree In E Minor

☐ 802 February 1988 Daydream Layla / "Here I Go Again /"Livin On A Prayer * single asterisk = guitar and bass parts

| ☐ 502 February 1985 Highway Star All Night Long (Squier) / "General Les Midnight Maniac | guitar | ☐ 604 April 1988 "Unchain The Night Too Rolling Stoned Another Nail For My Heart - Frenzy |
|---|--|---|
| G04 April 1986 "Stainway To Heaven - "YYZ / "All Along The Watchtower" | | ☐ 805 May 1988 Grying In The Rain Rock Ma *Sweet Emotion |
| *Mr Crowley | | *Long Distance Runaround |
| ☐ 605 May 1986 *Dream On *Sweet Home Alabama *Peaches En Regalia /*Detroit Rock City | BIT SHOOL AND | C 806 June 1988 "Killer Of Glants Little Sister "Skyacraper "Theme For An Imaginary Wastern |
| Crossroads , "Killer Queen "Albert's Alley Sharp Dressed Man | DECINE CINE CONTROL OF THE CONTROL O | ☐ 807 July 1988 "Battery" Peace Of Mind Satch Boogle "Walt |
| "Atone Again "Start Me Up - "Shapes Of Things (Moore) Midsummer's Daydraam | - Itali | 308 August 1988 Mr Scary Heaven Tonight "The Wind Cries Mary "Over The Hills And Far Away "Over The Hill Away "O |
| G 608 August 1986 "Jesyll And Hyde Pinbal Wizard "Iron Man Day By Day | | ☐ 809 September 1988 "Welcome To The Jungle—Light My Fire—Classical Ga Get Up |
| G09 September 1988 "You Really Got Me (V. Haten) "Don't Fear The Reaper "So You Want To Be A Rock "N" Roll Star (Petty) | | [] 810 October 1988 'Another Brick In The Wall, Part Two Eight Miles High Queen Of The Reich! "S.A.T.O. |
| Little Martha | | 311 November 1988 *Black and Blue / Wake Up Deed Song Of The Wind |
| ☐ 610 October 1986 'Fade To Black "Closer To The Heart Room 335 Genesia | n/ | Always With Me, Always With You 312 December 1988 |
| ☐ 612 December 1986 | 25 | 'Gypsy Road Come On, Part One Damn Good Zap |
| *Tobacco Road *Soul Man *Run To The Hills *Can't Find My Way Home | | ☐ GPMAC The Acoustic Classics (\$4.95) Dee Embryonic Journey Midsummer's Daydres |
| 701 January 1987 *Stone In Love / "Twiggs Approved Foxy Lady Sunday Bloody Sunday | | Greensleeves Blackbird Little Martha Black Mountain Side Dust In The Wind Mood For A Day |
| 702 February 1987 Lightning Strikes / You're in Love "Reeling in The Years Sambe Pa Ti | | 901 January 1969 Bed Medicine Suite Judy Blue Eyes White My Guitar Gently Weeps 'Can I Play with Medness **Can I Play with Medness** |
| 704 April 1987 *5150 'Shy Boy 'In My Dreams Aload Games | | 982 February 1989 Kiss of Death - "Pour Some Sugar on Me |
| ☐ 705 May 1987 "You Give Love A Bad Name "Mester Of Puppers Blue Wind / American Tune | | Sweet Child o'Mune T-Borie Shuffle *NV43345 |
| ☐ 706 June 1987 "Wasted Years / "New World Man Quarter To Midnight | | Cond Marie Name Cond of Child |
| *White Room 708 August 1987 1 Don't Knew (Live) Talk Dirty To Me Brown Sugar New Years Day | Siw? | Good Music Never Goes Out of Styl Send for your back issues today! Only \$4.50 each! |
| *Yoodoo Chile Who Made Who /Smokin Gun Rock in America | With the second | (\$4.95 for Acoustic Classics) |
| 710 October 1987 "Still Of The Night? Soldiers Under Command The Clap The End/Her Majesty | Mail to: GUITAR, P.O. Box 149 | 0, Port Chester, N.Y. 10573-1490 |
| "711 November 1987 "Girls, Girls, Girls "Wanted Dead Or Alive The Attitude Song Kid Charlemagne | Name | |

Address

City/State/Zip

Send \$4.50 for each issue ordered. The Acoustic Classics is \$4.95. Make checks or money orders (U.S. funds onlydonot send cash) payable to GUITAR Allow 4 to 6 weeks for detivery Postage and handling is included for all U.S. residents. NY NJ and CT residents please add appropriate sales fair. CANADIAN AND FOREIGN ORDERS. Send \$5.50 for each regular issue and \$5.95 for each The Acoustic Classics ordered, which includes shipping and handling charges.

9MA



TALK IS CHEAP Keith Richards • Virgin

PERFORMANCE Unkempt and unresolved, HOT SPOTS: "Rockawhile," "Make No Mistake" and "You Don't Move Me;" BOTTOM LINE Rough set of battered riffs

Controversy has tried to surround Keith Richards' first totally solo effort away from the Rolling Stones-what does "You Don't Move Me" mean? Will this be the end of the band? Did Mick drive him to this escape? Well, Talk Is Cheap What the album reveals in its rough, dirty mix is that Richards may be the master of tough, biting two-bar rock riffs, but he isn't much of a songwriter. Most of Talk is fierce fun, charged rhythms and aggressive jamming from an all-star collective, but the fun lizzles more times than not through aimlessness and benumbing repetition. The multi-leveled planing of Richards' spitting guitar break on "You Don't Move Me" makes up the most complete musical statement on Talk but cuts like "How I Wish" and "Struggle" get battered beyond redemption. On musicianship alone, Talk is a snarling, cluttered success, powered by the rabid interplay of Richards' guitar banging, Steve Jordan's slap-happy drums and Charley Drayton's punchy bass. And a collective tension on the gospel-tinged "Rockawhile" and the Memphis soul bailad, "Make No Mistake," wins out over song underdevelopment But no matter how long you wait, these churning, muck-stuck chunks of Richards guitar won't turn into the record you want



RADIO ONE
The Jimi Hendrix Experience ■ Rykodisc

PERFORMANCE Glorious and resilient, HOT SPOTS "Drivin South," Killing Floor, "Wait Until Tomorrow," "Purple Haze" and more,

BOTTOM LINE: Early, unaffected Hendrix gems

The little CD company that could, Rykodisc, has matched the stunning achievement of last year's Live at Winterland with Radio One, an hour-long set of live in-studio radio recordings from Jimi Hendrix. The seventeen never-before-released tracks are amazingly clean and noise free, though naturally trebly in their original monaural format. This fiery cross-section of the Experience's 1967 repertoire mixes crisp, spirited versions of classics like "Stone Free" and "Purple Haze" with wild, freeform blues romps and the occasional pop plaything like "Day Tripper" and the rough Memphis soul of "Wait Until Tomorrow." Mitch Mitchell and Noel Redding were connecting as one at these sessions, kicking butt on the frenetic version of "Killing Floor" and building mounds of rhythmic support for Hendrix' wailings on the hot country blues of "Drivin' South." Brief bits of laughter and chatter indicate the tho was at ease, and the power of the swaggering music on Radio One reveals a band really tuned into both the imposing import and pure pleasure of its music, unfettered by Hendrix' growing notonety or the public's expectations. Radio One is one of the best additions to the Hendrix lega-



THE DEACON Steve Hunter • I.R S.

PERFORMANCE Sprawling, HOT SPOTS "The Idler" and "Road to Jakarta." BOTTOM LINE Forgotten hard-rock stringster goes to the movies

Steve Hunter has a fairly impressive rock resume, having bent his strings for Lou Reed Alice Cooper, Todd Rundgren, Peter Gabriel and others. But his debut solo instrumental album, The Deacon, showcases a different side of this Detroit guitarist. Plainly a product of the 70's, Hunter plays in a style that concentrates on smooth, bluesy leads that flow steadily through, build on, and wrap around his themes and panoramas. He uses acoustic guitars and synthesized sounds as a backdrop for his explorations and has produced an appealing set of mostly atmospheric sprawls for his playing. This gentler, introspective side of the man probably best known for his "Sweet Jane" era leads with Lou Reed makes for some creamy, dreamy excursions, a kind of Steve Hunter traveloque from Indonesia to Japan, into space, and a way out West in "Ghostriders" country. Hunter opens aggressively on the snaking groove of "The Idler" and dives through the rock of "Black Cat Moan" That taken care of, the rest is mostly instrumental cinema, just right for the guitarist's moody improvisations and a pleasantly relaxed record away from the Motor City madness with which Hunter is often associated



FLYING HOME Stanley Jordan = EMI

PERFORMANCE Dancing; HOT SPOTS: "Brooklyn at Midnight," "The Time Is Now and "Can't Sit Down," BOTTOM LINE Jordan settles in to play

Because guitarist Stanley Jordan developed two-hand tapping into a personal style, he may have thought he had to prove the worthness of his unique approach—his first two records were hurt by his concern for display Now, on Flying Home, Jordan has put himself in a setting where he can play guitar rather than display technique, and his music thrives Preston Glass has provided a series of rhythm machine grooves for Jordan's guitar to dance and sing through, and the popand jazz-funk melodies are just the tonic for Jordan's graceful, fluttering style. The swaying backgrounds allow Jordan plenty of room to roam, and he happily takes the opportunity to unravel long, showering solos that mix his ever-flowing ideas with a new emotional depth. On harder funk tunes, "Can't Sit Down" and "Brooklyn at Midnight," Jordan takes unexpected melodic turns and salts his speed with a harder-edged tone, pointed sustains and emphatic bombs. He even gets down and blasts his guitar on "The Time Is Now" and a reverential cover of "Stairway to Heaven " Flying Home is a tuneful, perky fusion session on which we finally really hear Stanley Jordan play

PATTERN DISRUPTIVE

The Dickey Betts Band - Epic

PERFORMANCE: Smokin'; HOT SPOTS
"Rock Bottom," "Duane's Tune," "C'est La
Vie" and "The Blues Ain't Nothin'," BOTTOM
LINE. Salty Southern shaking

The South will surely rise again if recent alburns by Gregg Allman and Dickey Betts are any indication. Guitarist Betts has resurfaced with Pattern Disruptive, a smoking album of rich, bluesy rock and country blues that was polished during the years of touring through a haze of beer halfs. Since the Allman Brothers glory days, Betts' career has been marginally successful, with albums cherished by the loyal few and too many nights on the road. But all that work and aggravation has honed his current band into a kick-ass faction, as the opening "Rock Bottom" shows



This is all-pistons pumping Southern boogie with Betts' soaring, jubilant wailing teamed to run with second guitarist Warren Haynes while Johnny Neet's organ and harmonica color the rhythm section's ripping ride. Allman Brothers references and allusions populp throughout in dual lead dropdowns on the shaking "The Blues Ain't Nothin" or the pairing of Haynes' slide with Betts' biting touch on the spilling melody of "Duane's Tune," a building instrumental that's a guitarist's dream Pattern Disruptive is just that, a juicy slice of Southern rock that choogles the pattern and oughta disrupt your life if the Southgets a rise out of you



MASTER CONTROL
Liege Lord • Restiess/Metal Blade

PERFORMANCE Crashing; HOT SPOTS "Fee the Blade," "Broken Wasteland" and 'Eye of the Storm," BOTTOM LINE. A desoate view via dynamic metal

The battle continues for Liege Lord on Master Control a verbal battle leaving desolation and waste in its path and an aural assault teaving bloodied ears and banged heads in ts wake. This East Coast crew favors rowdy crashing, complicated metal with huge bat tering-ram riffs, changes and time jerks. At the head of the beat is new vocalist, Joseph Comeau, a burly shouter who makes the mistake of trying to cover Deep Purple's "Kill the King." No matter, despite the excessive wordness of these barren tales, the real singers in this band are the guitars of Paul Nelson and Tony Truglio Both are hyper metal battlers who launch themselves without

parachutes over each song's changes and flap their fingers like crazy to stay airborne. Thankfully, each player's choruses are labelled, because it's not always easy to separate the two, and not just on their motten harmony leads. Nelson is more the color man, with a cleaner, scooting style, while Truglio aggressively takes on metodies with a fiercer tone. The pair's inspired playing helps much of this rumbling make sense and makes you wonder if it wouldn't be better with fewer words and more guitar.



BULLET BOYS
Bullet Boys ■ Warner Brothers

PERFORMANCE Loud and abrasive, HOT SPOT. "Hard as a Rock;" BOTTOM LINE The cloning continues

Producer Ted Templeman has continued his search for another Van Halen by looking under the same rock—his new discovery, the Bullet Boys, couldn't sound more like the original if they tried. Yes, it's another band of L.A. bad boys playing raucous, cartoonish hard rock as direct and calculating as their bad attitude and singer Marq Torien's gag/ scream. This is the kind of rock Mom should warn you about, blasting blues-based rip-offs that start out loud and brash, then yell themselves silly. The Bullet Boys is a clear case where chops, attitude and audacity have won out over originality and creativity. You may feet like punching out Torien after ten cuts of yelping, but at least guitarist Mike Sweda backs up his musical boasting with some power boom-boom solos and torque-testing riffing On "Smooth Up in Ya," his solo, buried in the splashing noise of the mix, takes a jumbled, shotgun tack, firing off licks that are only sometimes on target. And elsewhere, the comical collection of Van Halen and Aerosmith steals is too extensive to detail

VOLUME ONE Mastermind ■ Impact

PERFORMANCE. Chaotic and complicated, HOT SPOTS. "On the Wings of Mercury" and "War Machine;" BOTTOM LINE. A majestic flashback with a modern twist

Come with me, if you will, back in time, back to those forgotten days of the 70's, when classical pretensions and rock attitudes combined to produce the regally pompous, overly dramatic "progressive" rock of Emerson, Lake and Palmer and Yes This time, though, put aside those cumbersome keyboard mountains and bring your MIDI guitar synthe-



sizer That's the thrust of Mastermind, the brainchild of guitarist Bill Berends, and on this self-produced cassette of stormy music with futuristic war themes, Berends not only has recaptured the ripping intricacies of a forgotten genre, he has topped his forebears with his modernization of effects. One has to

have a taste for this heavy melodrama, but those who do will be amply rewarded by Berends evocative orchestrations and thor ough exploitation of MIDI technology. His occasional singing tends to bog things down, as does an overabundance of fanfares and flourishes, but when Berends disconnects

from his synth for some blistering guitar leads on "On the Wings of Mercury" and the harder rocking "Eye of the Storm," he proves to be both a progressive champion and a promising player (Cassette only Mastermind, P.O. Box 1259, Browns Mills, NJ 08015.)

MUDUNIE

WHEELS OF FIRE

Cream RSO

Patinum is a rare and highly prized mineral the discovery, mining and refining of which is the ultimate in metallurgy. So prized and valuable is platinum that its name signifies the pinnacle of success in the recording industry—one million copies sold. Today platinum that its plantage of successions are recording industry—one million copies sold.



num records have become a bit tarnished one in three charting albums strikes a vein and an aibum can't really be called a success if it doesn't. Back in the late 60s, gold was still music's standard the ultimate until the crushing power trio Cream exploded the rock scene with a forceful double album.

Wheels of Fire, that was the first Lp to strike the platinum motherlode

Wheels Of Fire was the third Cream album and acutely captured the Jekyll and Hyde personality of the band. Their first disc was recorded in the studio and mixes bassist Jack Bruce's extravagant pop melodies with drummer Ginger Baker's psychedelic musings and straight blues features for Eric Clapton The stunning originality of "White Room with its posing flourishes and Clapton's frothing guitar finish meshes artfully with the festering blues crawl of "Sitting on Top of the World" and the swaggering whirl of guitars that curls around Bruce's biting "Politician" Somehow Baker's odd moments on "Pressed Rat and Warthog" or "Those Were the Days bizarre as visions, tempered the band's tensions and caught that generation's warped fancy And seldom has "Born Under a Bad Sign" been so funktly sauntered as in Clapton's fuzztoned version

The second disc, in stark contrast, was recorded live, and all subtlety was tossed aside in capturing the euphono din of a high-decibel Cream show. Side four may be the least-played side in rock history, with Ginger Baker's sixteen-minute "Toad" solo the butt of rock jokes ever since. But side three's cranking "Crossroads" and the extended rolling "Spoonful" rekindles Cream's hyphotic, implieding intensity. This long, ruminating

ram, with Bruce's toping bass and Crance's stream-of-conclousness guitar swept up in the crash of Baker's drumming forcefully displays the band's cult of personal ties and monster side. Twenty years on, this two-faced platinum discovery shines brightly still



EARRY CARLTON

Larry Carlton - Warner Brothers

Larry Carlton's vita guitar voice has been missing from the music scene for too long since he was bizarrely shot down in a senseless attack. As he struggles to recover and regain his marvelous abilities, it behooves us



to go back through past albums and get reacquainted with his lithe, sweet tone and smooth, effortless technique. Most recently Carlton had won legions of new admirers with a stunning acoustic set, None-But Never

Alone, but most think of Carlton in terms of his gliding electric style that has graced hundreds of West Coast sessions most memorably with Steely Dan and the Crusaders. Ten years ago, Carlton started an association with Warner Brothers with an eponymously titled album that featured his then signature Gibson ES-335 and the assorted blues and fusion bag he carried with cheerful grace and emotive assurance.

Larry Carlton was produced and arranged by Cariton, a basic quartet playing sessions gussied up with occasional strings and a couple of breathy Carlton vocals that only prove that he like other blues jazz guitarists (Robben Ford comes to mind) should stick to the pick. The bouncing theme music of Room 335 harkens to Carlton's expertise at creating memorable tunes for shows like "Hill Street Blues," while his crisp curling blues inflections remind one of his lead on Steely Dan's "Kid Charlemagne" "Nite Crawler" is quintessential Carlton, with its perking fusion groove and the guitarist's keen, sailing lead building brawnily over the rhythm before Carlton eases himself down smoothly There's the cooking "Point It Up," on which Carlton cuts some speeding rock lines, and the requisite Latin excursion on "Rio Samba

But perhaps most characteristic of Carlton on this well-rounded album is "(It Was) Only Yesterday," a final ballad that Carlton infuses



with a languid sadness that captures the real emotion in his playing that's so sore y missed. Here's hoping Carlton can come back soon.

COOL HEADS PREVAIL.

When your creative juices are cooking, overly complex recording equipment can really get you steamed. That's when you'll love the Porta Two and Porta One. We invented the portable studio, so we know how to make them incredibly easy to use, without skimping on the state of the portable offers to be directed.

We invented the portable studio, so we know how to make them incredibly easy to use, without skimping onfeatures. Like fully assignable effects routing to eliminate repatching. Mic and line inputs on all channels with dbx.

Trim and EQ controls. VU meters instead of confusing "light arrays." And a sync-to-tape feature on the Portal Two that assures perfect MIDI compatability.

Then there's the sound. Our portable studios sound 30 good, some artists have gone directly to master from Porta Studio cassettes.

That's because no other portable studio has Tascam's thirty years of experience in tape head technology. You'll hear it in the crystal highs, the undistorted lows. And if you're using time code, you won't have to sacrifice.

irach 3 to quart against crosstalk.

So if you want to capture the imoment, when what you're hearing is what you're playing, check out the new ministudios by Tascam. Check out everyone else. Then let cool heads prevail.



TASCAM

Table is a freedoment of shall him 40 to 27 to 2

WIN A PERSONALLY-CUSTOMIZED CONKLIN GUITAR

his month's contest winner may choose a guitar from any one of Conklin Guitars' totally original, refined and re-scaled model line for 1989. Improvements include: smaller, lighter-weight bodies, fully-functional front and back contouring, easy-access cutaway design and graduated neck heel for a neck-through-body

feel. In keeping with Conklin Guitar's policy of handcrafting every instrument by custom-order, the winner will then be able to select every detail of colors and componentry for their new instrument from Conklin Guitar's "standard set-up," which includes; choice of bridge or tremolo system, single humbucking pickup (active or passive), tuners, fingerboard, color and contrasting pinstripe. Other standard equipment includes straplocks, single volume control, dot inlay and medium frets. (Further custom options may be requested for a nominal charge.) Take your choice of the following models featuring advanced bolt-on neck construction and a complete Conklin Guitars "standard set-up": 1) SHADOW;
2) ELEC-TRICK; 3) FOXXE;4) BOOMERANG, Case included.





To be eligible to win all you have to do is answer the question below, but your name, address, phone number and age on a post card and mail it to

CONKLIN / GUITAR GIVEAWAY P.O. BOX 1490 Port Chester, NY, 10573

* QUESTION: List the five songs in this issue in their order of importance to you

One entry per person. Your entry must be postmarked no aren nan March 31 1989. The winner will be notified by phone during the first week in April. Employees of Cherry, Jane and Conkin Gutars are ineligible.

LISTEN... AND PLAY OUR MAGAZIN

Introducing GUITAR TRAX, the most complete guitar instructional audio tape set available! Each 2 hour tape set is specifically designed by Wolf Marshall to help you play the songs in GUITAR magazine with more power and understanding.

GUITAR For The Practicing Musician, which has set the standard for guitar transcriptions, now sets the standard for instructional audio tapes. GUITAR TRAX supplies the most complete method of learning to play the music in our magazine.

The program is presented in a stereo split without vocals. You can listen to the music, isolate the guitar parts completely or play along with the rhythm track. Each song includes a thorough demonstration in which the featured guitar part is broken into phrases, played slowly and explained. Not only does Wolf Marshall demonstrate the finer points of the music, he also provides a narration to help you create your own style!

GUITAR's ongoing TRAX program will produce four instructional audio cassette tape sets per year. Volume One corresponds to the Oct., Nov., & Dec. '87 issues, and the next set will contain the music appearing in the Jan., Feb., & Mar. '88 issues... and so on. Note: You must have the corresponding issues of GUITAR as they contain the actual transcriptions.

GUITAR TRAX sets are \$12.95 each, plus \$2.00 for Postage & Handling (foreign orders add an add'l \$4.00). You can subscribe to the first four volume series for only \$44.95 plus \$6.00 Postage & Handling (foreign orders add an add'l \$12.00). N.Y., N.J., & CT. residents please add appropriate sales tax.

VOL. 1

FEATURING COMPLETE BACKING TRACKS AND GUITAR INSTRUCTION FOR:



- Van Halen Eruption
- Led Zeppelin Whole Lotta Love
- Steve Vai The Attitude Song
- Whitesnake Still of the Night Pink Floyd - Comfortably Numb

- Beatles The End/Her Majesty
- Yes The Clap
- Motley Crue Girls, Girls, Girls
- Bon Jovi Wanted Dead or Alive
- Steely Dan Kid Charlemagne
- Stryper Soldiers Under Command
 Grateful Dead Sugar Magnolia

NOTE: Credit Card Orders can be made by calling 1-800-331-5269 (OUTSIDE N.Y. STATE) BETWEEN 9:00 AM & 5:00 PM (E.S.T.) - N.Y. RESIDENTS CALL 914-937-8601

Send to: **GUITAR TRAX**

c/o MAIL BOX MUSIC P.O. Box 341 Rye. N.Y. 10580 or call 914-937-8601

GUARANTEE

Your satisfaction is 100 % GUARANTEED with this Money Back Offer!



| | TAPE SET COST | POSTAGE & HANDLING | | |
|--|------------------|--|------------------------------|-------|
| DESCRIPTION | | ORDERS | Foreign Orders add an add | TOTAL |
| YES! Send me SET 1 (Oct Nov Dec 1987) | 12.95 | 2.00 | 4.00 | |
| YES! Send me SET 1 now and Volumes 2,3, & 4 as they are available (approx. every 2 months) | 44.95 | 6.00 | 12.00 | |
| NAME | | SUB | TOTAL | |
| ADDRESSSTATEZIP | | NY residents add appropriate sales tax | | |
| ☐ Check or Money Order end osed Charge Expidate | | TOTAL | | |
| Signature as on card | | Pavabla as t | J S. Funds Only | , 6 |

BASS SECRETS

DIMINISHED SCALES

By Randy Coven

ast month we looked at the augmented scale, which is based on major thirds. Now let slook at the diminished scale which is based on minor thirds (a stepland a half or three frets). The diminished scale has nine notes and it is also known as a symmetric scale, which consists of a half step followed by a whole step or vice versa. See Ex. 1. The diminished scale is similar to the whole tone scale, which also sounds like it has no discernible key center. Melodies and chords built on diminished scales are very different-sounding from melodies built on the diatonic harmony of the major scale we are used to hearing. Melodies and solos built on a diminished scale have a powerful and discrienting effect on the key center. See Ex. 2A and 2B. 2A is a diminished run using the 1, 3, 5, and 7 of the symmetrical diminished scale. Example 2B is a Randy Rhoads-type lick using a diminished run within an A harmonic minor scale.



Ex. 1 G Symmetrical Diminished Scale (half step - whole step)

G Symmetrical Diminished Scale (whole step - half step)





Ex. 2B Diminished Run Within A Harmonic Minor Scale



GUNS N' ROSES SLASH N' SLINKE



ERNIE BALL

BBE SOUND,INC.

BBE Sound, Inc. is introducing the newest addition to their unique line of sound enhancement products—the BBE Model 601 "Stinger" The "Stinger" is a simplified version of the BBE Sonic Maximizer. It uses BBE's patented harmonic phase compensation system to produce the same high quality sound.

characteristic of all BBE products. The Stinger" was designed with the working musician in mind for use with a guitar bass or synthesizer. It is an easy-to-use foot pedal with manual high and low frequency boost controls. The unit can be used in several popular foot-pedal carrying cases. The retail price is \$99.

BBE SOUND INC 5500 BOLSA AVENUE SUITE 245 HUNTINGTON BEACH, CA 92649



SCHOLZ RESEARCH & DEVELOPMENT

After almost two years of research and a BOSTON tour, Tom and his staff of engineers at SR&D have come up with a stereo stage system that features special design full range speakers and modular preamp with Auto Clean. With signal processing that includes analog chorus and echo for best sound and instantaneous switching, half octave resolution graphic eq. direct out capability and MtDI control, this amp brings 1980's technology to a rock amplifier market that hasn't progressed since the '60s

SCHOLZ RESEARCH & DEVELOPMENT, INC 1560 TRAPELO ROAD WALTHAM MA 02154





PEARCE ELECTRONICS,INC.

The new G2r guitar amplifier from Pearce delivers an extraordinary range of tones and versatility in a two rackspace lightweight design. The 100-watt amplifers can be used separately or bridged to create a 200-watt mono guitar head. Separate controls for each of the two channels allow individual level and program selection for the stereo digital reverb delay by Alesis. The two inputs convert to drive both channels together or separately, gain optimizing switches are provided for matching different pickups. The G2r offers another advance in user hot-rodding—front panel switches that provide for 'tweaking' of four different distortion parameters. To guarantee maximum versatility, each channel offers drive and master volume controls. Separate active tone controls include bass, midrange (amount and frequency), treble, and presence

PEARCE ELECTRONICS INC 255 GREAT ARROW AVE UNIT 5 BUFFALO, NY 14207



KRAMER MUSIC PRODUCTS, INC.

Kramer Music Products is proud to announce the addition of the Double-Play Bag to the popular Kramer accessories line. The Double-Play Bag can carry not one, but two guitars! The bag is made from a highly durable leather and vinyl blend and has padded carrying space for two guitars. Included in this design is a central zipper allowing for separation of the bags for easy cartage of a singular guitar. This bag comes equipped with a shoulder grip for easy handling as well as velcro and buckle closures for added security. The Double-Play Bag is available through authorized Kramer dealers KRAMER MUSIC PRODUCTS.



ALLEN PRODUCTS COMPANY

A len Products Company announces the AXRAC Studiostand that stores and displays guitars in your home studio. The Studiostand supports up to five acoustic electric or bass guitars horizontally on a 7-tall column and 40" wide base with each guitar supported by soft plastic grips and a safety neck strap. No more tripping over floor stands and cases so you get more floor space less damage, and your guitars are always ready to play. Studiostands are avail able factory direct for \$149.95 plus \$15 shipping and handling.

1509 1/2 ADELIA AVENUE SOUTH EL MONTE CA 91733



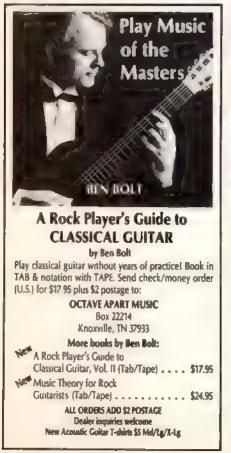
SAMSON TECHNOLOGIES CORP.

The Samson Technologies Corporation announces the introduction of the Hartke 412G-XL. Guitar Module. Hartke Systems speaker cabinets have been seen on tour with artists such as Sting, Bruce Springsteen, Aerosmith, Bon Jovi. Miles Davis, and the late Jaco Pastonus. The 412G-XL is the first Hartke Systems product to use the revolutionary new 12" XL-series drivers. The aluminum cones of the XL-series drivers transmit sound three and one half times as fast as traditional paper cones, resulting in a sound that is smooth, warm and transparent, with the famous Hartke transient attack. The cabinets are constructed from \(^{1}\)4" Birch Plywood, covered in Hartke's rip-proof black fiber material. Dual recessed \(^{1}\)4" input jacks and stackable ABS corners are standard. The 412G-XL is 28" high. 12" deep, and 28" wide, and is available only at authorized Hartke Dealers.

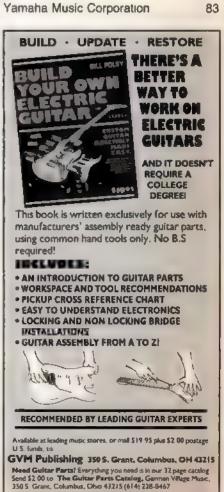
SAMSON TECHNOLOGIES CORP 485-19 SOUTH BROADWAY HICKSVILLE, NY 11801

ADVERTISER INDEX

| Acoustic Bass Amps | 24 | GUITAR Classics | 118 | Randall Electronics | 7 |
|--------------------------------|---------|-------------------------|--------|---------------------------------|-------|
| American Educational Music | | Guitar Summer Workshop | 41 | Recording Workshop | 140 |
| Publications | 18,19 | GUITAR Trax | 133 | Rexer Wireless Systems | 126 |
| Atlanta Institute of Music | 35 | The Guitar Works | 129 | Rock Express | 16 |
| Axsak | 99 | Hal Leonard Publishing | 114 | Rock Performance Music | 70,71 |
| B C. Rich | 79 | Hohner Inc. | 123 | Rosemary Records | 138 |
| Barrington Guitar Werks | 64.65 | lbanez | 28 | Sabine Metronome | 62 |
| Camp Rock | 36 | J. D'Addario | 72 | Sam Ash Music Corporation | 60 |
| Carvin Corporation | 59, 125 | Kaman Musical Strings | 68 | Samson Technologies Corporation | n C4 |
| Columbia House | 10,11 | Kitty Hawk Amplifiers | 124 | Scholz Research & Development | |
| Crate | 53 | Kramer Music Products | C3 | Select Pickups | 41 |
| Dean Markley | 90 | LP Music Group | 124 | Seymour Duncan | 23,35 |
| Digitech | 25 | LT Sound | 36 | Shrapnel Records | C2 |
| DOD Electronics | 27 | Le Pik | 35 | Signature Guitars | 89 |
| EMG Pickups | 12 | Mailbox Music | 60,139 | Silver Eagle | 87 |
| Ernie Ball | 135 | McPherson Picks | 82 | Sound Connection | 81 |
| Fender Musical Instruments | 61,69 | Mechanics of Metal | 35 | Tascam | 131 |
| Five-Star Music | 36 | Midco | 126 | Thomas Cooper Ent. | 99 |
| Fostex Corporation | 88 | Musician's Friend | 115 | Thoroughbred Music | 36 |
| G&L Music Sales | 1 | Musician's Institute | 63 | Ultrasonic | 5 |
| GHS Strings | 56 | Nady Systems, Inc. | 86 | Warmoth Guitars | 35 |
| GVM Publishing | 138 | Ovation | 17 | Washburn | 3 |
| Gibson Strings and Accessories | 6 | Pastore Music | 138 | Westone Guitars | 141 |
| GUITAR Back Issues | 127 | Paul Reed Smith Guitars | 13 | Workshop Records | 85 |
| Guitar Center of Minneapolis | 99 | Polygram Records | 4 | Yamaha Music Corporation | 83 |
| | | | | · · | |







BLISTER YOUR FINGERS!

Your playing'll be too hot to handle with these TABLATURE songbooks!

METALLICA: ...AND JUSTICE FOR ALL CL006965

Every torrid rhapsody from their sizzling new platter, including "Eye Of the Beholder,"
"Blackened," "Harvester Of Sorrow," and six more metal-twisters in full tab frenzy! Authorized by GUITAR.

Also Available:

METALLICA: MASTER OF PUPPETS CL007920

The original blockbuster that put Metallica on the map, featuring "Welcome Home (Sanitarium)," "Disposable Heroes," and the rest, in full tab gloryl Authorized by GUITAR.

JOE SATRIANI: SURFING WITH THE ALIEN CL006959

You'll burn your fingers with this one! Features "Always With Me, Always With You," "Satch Boogie," "Hill Of the Skull," and 7 more fretthrashers, Authorized by GUITAR.

VAN HALEN: OU812 CL007104

The latest from the greatest, featuring "Black And Blue," "Finish What Ya Started," "A.F.U, (Naturally Wired)," and "Source Of Infection," all in complete tab! Authorized by GUITAR.

TESLA: MECHANICAL RESONANCE

12 killers from the band that won GUITAR's 1987 "Rookle Of the Year" Award! Along with gut-wrenchers like "2 Late 4 Love" and "Modern Day Cowboy," you get 10 other bone-crackers from one of the greatest bands around! Authorized by GUITAR.

THE CHURCH: STARFISH

\$12.95 Authorized by GUITAR, this songbook features "Under the Milky Way," "Destination," "A New Season," "Reptile," "Blood Money," "Antenna," and the other 4 guitar workouts from the blockbuster album! Also includes an introduction by

Wolf Marshall and a great full color poster!

\$12.95 \$14.95

> **TESLA: MECHANICAL RESONANCE** for BASS GUITAR

Every sizzling song from MECHANICAL RESONANCE in complete bass guitar tabl Authorized by GUITAR.

METALLICA: MASTER OF PUPPETS for BASS GUITAR

Complete bass guitar transcriptions in tab to every song from the album, including "Leper Messiah," "Battery," "Damage, Inc.," and 5 morel Ideal for thrash-metal bassists! Authorized by GUITAR.

DEF LEPPARD: HYSTERIA

Brand new! Full tab transcriptions to "Pour Some Sugar On Me," "Armegeddon It," "Love Bites," "Animal," and the rest. Stunning!

POISON: OPEN UP AND SAY...AHHH! HL693866

Features every toxic axe epic from the powerhouse album, including "Nothin' But A Good Time," "Fallen Angel," "Your Mama Don't Dance," "Every Rose Has Its Thorn," and the rest, all in full tab!

CINDERELLA: LONG COLD WINTER

"Gypsy Road," "Long Cold Winter," and every other magic axe-grinder from their latest album. Tab Heaven!

Brand New! HOT METAL CL008971

\$14.95

Smokin' metal collection features blistering tab transcriptions to Vinnie Vincent's "Ashes To Ashes," Guns N' Roses' "Nightrain," Tesla's "Cover Queen," Metallica's "Eye Of the Beholder," and 12 more molten rockers, including songs by Faster Pussycat and Lita Ford! Full tablature! Authorized by GUITAR.

ALLAN HOLDSWORTH: REACHING FOR THE UNCOMMON CHORD HL604049

Includes full transcriptions to Holdsworth's original compositions in both standard and tab notation, plus performance notes and a special photo/biography section. Songs include "Letters Of Marque," "Fred," "Home," Temporary Fault," and many more! A must for serious guitarists!

THE HEAVY GUITAR BIBLE by Richard Daniels CL009108

\$12.95

\$12.95

Rock 'n roll guitar from A to G, starting with the strings, fretboard, and body of your instrument, then moving onto the music, the notes themselves, and the kind of complex scales and chords dreamed up by Hendrix, Van Halen, and others.

NOTE: CREDIT CARD ORDERS CAN BE MADE BY CALLING 1-800-331-5269 BETWEEN 9:00 AM & 5:00 PM (E.S.T.). ALL PRICES SUBJECT TO CHANGE.



MAIL BOX MUSIC, P.O. Box 341 Rye, N.Y. 10580 or call 1-800-331-5269

Shipping & Handling Chart: \$ 0-\$19.99...\$2.00, \$20-\$39 99...\$3.00 \$40-\$59.99...\$3.50, \$60 and over... \$4.00. Foreign Orders please add an additional \$4.00 for each book. U.S. funds only, Note: Minimum credit card amount is \$10.00.

GUARANTEE: 100% satisfaction or your money refunded.

QUICK DELIVERY: Most of our orders are shipped within 4 days of receipt, All domestic orders are ehipped via U.P.S.

| BOOK NO. | TITLE | QTY. | PRICE | TOTAL | |
|--|---------|------|---|-------|--|
| | | | | | |
| | | | | | |
| | | | | | |
| | | | | | |
| | | | | | |
| NAME | | | b Total | | |
| ADDRESS STATE ZIP | | | NY, NJ & GT residents add sales tax | | |
| Check or Money Order enclosed Charge Exp. date | | s | Ohtestee 8 | | |
| | on card | 1 | OTAL | 85 | |

P.O. Box 1490 Port Chester, N.Y. 10573

(The Catt Board is free. Please write message on postcard and include your return address)

GUITAR For The Practicing Musician is proud to announce the formation of our own record label, dedicated to recording and distributing the music of instrumental rock guitarists who know that attitude, fury and flash also encompass feel, finesse and restraint. Our goal is to provide lovers of guitar music with a hairy case of goosebumps. If you think you've got the goods to do just that, send us a cassette of your music along with a bio. Enclose a SASE if you want your tape returned.

GUITAR FPM Records P O Box 1490 Port Chester, NY 10573

WHO IS BLUES?

I am a higher-intermed ate level guitarist, or at least was very close. I have experienced a setback, though. On August 6, 1988, I lost my ring linger down to the first joint in a lawnmower accident. Needless to say, I am still learning to cope and am still in the healing process. I have been playing (nothing would ever stop me) as much as possible with my three other lingers—first, middle & piky. I feel I have adjusted quite well and am now at a point that I am happy, or at least

satisfied to a minimal extent, with my playing You would find it quite amazing how your body compensates. My pinky is now stronger than I ever anticipated I can use my "short" finger to an extent, however it is still very sensitive and I have to make a lot of adjustments due to my lack of reach. What I am interested in knowing, is if anyone has any words of advice or inspiration. Does anyone know where I could maybe get a tip of sorts, maybe similar to what Tony Iommi uses? I am interested in finding something to give me a Ittle reach. I am confident that I will be able to keep progressing I just need some advice, feedback, inspiration, anything anyone is willing to do or say!! Any help would be appreciated more than you could possibly imagine (P.S. Readers, never, ever give up Use what you have to your greatest potential and enjoy the gift of music to the utmost)!

Gary Neglia Lime Ridge Road Box 212 Poughquag, NY 12570 (914) 221-1323 or (914) 226-4087

Help! Looking for a Dean guitar, preferably an '82 Not picky about the style, but must be in good condition. Contact me at

K Sanders 3118 Elmer Ave Yuba City, CA 95991 Thank to everyone who sent me info on a custom cut guitar. Sorry I don't have time to send a personal note.

Steve (Mack) McDuffre E - Div Eng USS Wisconsin FPO New York, NY 09552-1130

Former guitar player-writer with 20 years of playing experience has relocated to Browns-ville, Texas Still giving lessons from beginner to pro at super-low rates. Call or write

Jim Robins 105 Galfview Blvd Brownsville, TX 78521 Phone 541-8012

WHO IS BLUES?

Anyone with information and/or recommendations about signal processors for guitar players. Anything will help! Please write soon!

Joe Armstrong of High Noon 2355 Nan St Aurora, IL 60504

Urgently needed! Strict and good guitar player to teach and work with fairly new player Wants to know everything from classical to metal. Help!

Pamela Hawks P O Box 2004 Lancaster, PA 17603

Wanted flight case for DT350 star shaped lbanez guitar Please drop me a line

Stefan Lowe 1015 Via Mil Cumbres Solana Beach, CA 92075

Cincinnati area guitarists. I teach guitar for \$5.00 per half hour. I teach theory, reading ear training and songs you want to play. Also right and left hand development. "It doesn't matter what type of music you play, it's how well you play it."

Brian Pickelheimer 3278 Rocker Dr. Apt. 10 Cincinnati OH 45239 (513) 923-4783

WHO IS BLUES?

I have an Ensenada Mexican folk guitar (acoustic, obviously), with mother-of-pearl inlay I understand they don't make these gultars anymore, and I was wondering if anyone knew the top dollar price it could bring. It's in perfect, mint condition—all rosewood with brand new strings. I'm not sure about the year, due to the fact it was my father's who died last July ('87) at the age of 52. Joe Satriamir this is the one you're looking for

Michele Contard 1 Wendy Lane Burnt Hills, NY 12027

In a recent issue of the Callboard, a GiT student said he was having problems with tendonitis. I have some things that may be of



LEARN THE ART OF RECORDING

LEARN CREATIVE RECORDING SKILLS ON THE LATEST EQUIPMENT AT THE LEADING SCHOOL FOR SOUND ENGINEERS, PRODUCERS AND STUDIO MUSICIANS. WITH OR WITHOUT PREVIOUS EXPERIENCE, IF YOU'RE SERIOUS ABOUT A CAREER IN RECORDING, OUR 'HANDS-ON' TRAINING PROGRAMS CAN GET YOU STARTED AND PUT YOU AHEAD. FOR FREE BROCHURE, PLEASE CALL OR WRITE TODAY

THE RECORDING WORKSHOP

THE RECORDING WORKSHOP

455-E MASSIEVILLE ROAD, CHILLICOTHE, 0HIO 45601

(800) 848-9900 (614) 663-2544

OHIO STATE BOARD OF SCHOOL AND COLLEGE REGISTRATION #80-07-06967

three hall am a bassist who picks with ago, whileon the right hand. About a year vorking in a restaurant, I ago, whilest solvering in a restaurant, I slipped on a solver and suffered an injury to my arm. I lost a lot of strength and mobility in my right hand and had to switch to using a pick. Since at the time I was not experienced with complex picking on the bass (i.e. Chris Squire, Jason Newsted) I developed a case of tendonitis in my hand from too much stress and incorrect tech skills. To cure my problem I took an athletic approach. I talked with a violin instructor and an MD, as one might talk with a coach and a trainer. The instructor showed me how to attack the strings more smoothly, as if I was using a bow, and the doctor said that after I had finished with rehearsals, i.e., when I was watching TV or something like that, to squeeze a tennis ball

or a handball for about an hour every day till I could play with no discomfort and to use a little Ben-Gay when it acted up on me. Within three months I was playing "Limelight," "Run to the Hills," and "Orion" with no pain at all. I also used some DMSO. Your problems may have developed out of expanding skills that you have learned at GIT. I hope this can help you, but remember not to overextend yourself. This can only hurt you more than it can help you. Take your time and it will get better with time.

> S.S. Thorren Seattle, WA

I'm a twenty-year-old, self-taught guitarist, who has been playing for nine years, and it seems I have two slight problems. My first is that I'm capable of playing just about anything I see on sheet music, or hear on tape. I'm trying to develop my own style, but it seems everything I play sounds like someone else. (It seems everyone has taken a style that I like). The guitar has become not boring, but just not as much fun as it used to be. I want to express myself on the instrument, but I don't know how without copying another style. My second problem is that I get nervous in front of strangers when I play. I'm pretty much a bedroom guitarist and I want to be in a band desperately. What advice can you give me to get out of the "bedroom arena" and play in front of people, and also to help me develop a style of my own.

Gene Snyder Baltimore, MD

WHO IS BLUES?

I am a guitarist who can play blues, r'n'b, and 60's-influenced rock. I am a serious musician with a lot of original ideas. Have played for eight yrs. I am tired of having to play with ambitionless amateurs. I am willing to relocate anywhere, but only for bands that have drive and ambition. NO DRUGS!

Seth Lief 2894 Len Drive Bellmore, N.Y. 11710

I would like to learn of any way I can work to become a roadie. Any help will be appreciated and letters answered.

> Peter Robie PO Box 304 Lincoln, NH 03251

Please help! I am a self-taught guitarist who has been playing for about six years. I can play other people's music by ear, but when it comes to playing my own stuff, it won't come out sounding right. I have all the music worked out in my head, but it won't come out of my fingers. What's wrong?! Any help would be sincerely appreciated.

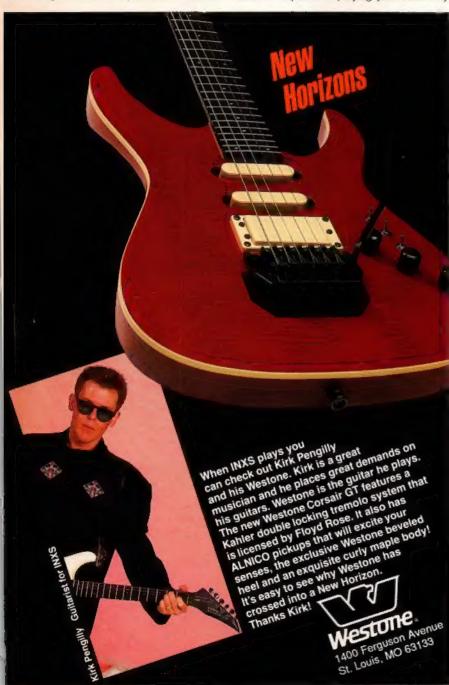
Robert Bishop Jr. Rt. 4 Box 1108 3406 Alturas Odessa, Texas 79764 (915) 381-2086

I remember the good 'ol days seeing Van Halen playing in backyards and at my high school dances at Arcadia High School, So I was happy to read about Avenger in the July issue of GUITAR. When is their next gig? Please list dates and places that they are playing. Thank you "Avengenzed 4 Ever." Metal bands in the Inland Empire, let us know where and when you are playing. Write Call Board. Waiting in Alta Loma, CA

Lori Jirschefske 6355 Malvern St. Alta Loma, CA 91701

Paul Gilbert, George Lynch influenced guitarist seeks determined rock group or musicians into having fun and going crazy on stage. I love to do covers and originals, got the look and equipment to make it. Demo available

> Ricky-X-Rea Rt. 3 Box 219 Amory, MS 38821



The following chart of best-selling instruments, amplied was put together through a selective sampling of 25 dealers from the top 40 major markets in the country. dealers from the top 40 major markets in the country.

ELECTRIC GUITARS

- FENDER AMERICAN STANDARD STRAT
- **IBANEZ RG 550**
- 3. CHARVEL MODEL 4
- **IBANEZ RG 560**
- FENDER STRAT PLUS
- GIBSON LES PAUL 6.
- 7. FENDER SQUIRE STRAT
- B.C. RICH WARLOCK 8.
- CHARVEL MODEL 3
- FENDER STRAT REISSUE 10.
- CHARVEL MODEL #2 11.
- KRAMER FOCUS 6000 12.
- 13. IBANEZ RG 540
- 14 PEAVEY TRACER
- 15. KRAMER STRIKER 100

AMPS

- 1. FENDER DELUXE 85
- CRATE G40C
- **PEAVEY BANDIT 75**
- MESA BOOGIE MARK III 4.
- 5. PEAVEY RAGE
- FENDER "THE TWIN"
- 7 RANDALL RG80
- FENDER 85 8.
- MARSHALL MICRO STACK 9.
- **FENDER SIDEKICK 25** 10.
- 11. MARSHALL JCM 3005
- PEAVEY BANDIT 112 12.
- **GALLIEN KRUEGER 250ML** 13.
- MARSHALL 2205 FULL STACK 14.
- 15. CRATE G60

ACOUSTIC GUITARS

- 1. OVATION CELEBRITY SERIES
- YAMAHA FG SERIES
- 3. FENDER GEMINI SERIES
- 4. MARTIN D28
- 5. MARTIN SIGMA DM2
- 6. TAKAMINE EC341C
- 7. YAMAHA APX SERIES
- 8. ALVAREZ 5220
- 9. GUILD D25
- WASHBURN D10 10.

BASSES

- FENDER PRECISION
- **IBANEZ SR800**
- **GUILD PILOT** 3.
- 4. YAMAHA BB300
- ERNIE BALL MUSIC MAN STINGRAY
- 6. B.C. RICH WARLOCK
- 7. IBANEZ RB707
- PEAVEY DYNA BASS
- 9. PEAVEY FOUNDATION
- **EPIPHONE ROCK BASS** 10.
- PEAVEY FURY 11.
- CHARVEL MODEL 2B 12.
- 13. WASHBURN B2
- FENDER POWER JAZZ SPECIAL
- 15. IBANEZ RBX800

PEDAL EFFECTS

- BOSS DD3
- **BOSS HM2**
- BOSS PS2
- DOD FX56
- 5. DOD FX57
- 6. DOD FX65
- DOD SUPRA DISTORTION 7.
- **BOSS ME5**
- 9. DIGITECH PDS 1002
- IBANEZ LA METAL 10.
- DIGITECH PDS 2020 11.
- 12. BOSS CE2
- 13. DOD FX90
- **BOSS OD2** 14.
- 15. PEAVEY DDL-3

RACK EFFECTS

- 1. DIGITECH DSP 128
- ART MULTIVERB
- 3. ADA MP1
- 4. ALESIS MIDIVERB II
- 5. ROLAND GP-8
- 6. SR&D SUSTAINER
- ART PROVERB
- 8. ROCKTRON HUSH 2C
- SR&D DISTORTION GENERATOR 9.
- 10. YAMAHA GEP 50



Thank you ADAV

MP-1 MIDI Tube Preamp MC-1 MIDI Foot Controller 2-12C Slant/Straight Celestion Cabinets B2005 Bipolar Stereo Power Amp T100S All Tube Power Amp

For more information call: 1-800-241-8888



YOU CAN EITHER BUY TEN OF THESE



OR YOUR FIRST PROFESSIONAL WIRELESS SYSTEM.

Is there a choice? No one wants to get tangled up in guitar cables any more. And "affordable" wireless systems always cost more money and deliver a lot less performance than you were hoping for.

Now you have a choice. VLP from Samson, the company that gives more people the freedom of wireless than anyone else in the world.

VLP is the only VHF wireless system that delivers professional touring sound and RF performance — for the obviously affordable price of \$189.

*Suggested list price price for VLP Instrument system.

Enough said. Just that VLP is available in Instrument, Lavalier and Hand-Held systems. And at this price, no one else even



Samson Technologies Corp., 485-19 South Broadway, Hicksville, NY 11801 (516) 932-3810 FAX (516) 932-3815 In Canada: Omnimedia Corporation Ltd., 9653 Cate De Liesse, Darval, Quebec H9P 1A3 (514) 636-9971